

# THE SCHOOL ARTS BOOK

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## STENCILS

**A** WORK that shall have the fascination and zest of play, and be so delightful in its interest that the two poles of the schoolboy's life may be brought together in one task, is that of designing for stencil application. Primarily the stencil is a silhouette. In the shadows of leaves and simple flowers like the wild rose, the maple leaf, the daisy, etc., note that such shadows are outline patterns; they show no details within the outline; such is a simple stencil.

Combine these flat forms upon controlling or foundation lines, and repeat such combination upon their axes, laterally or horizontally, or both, and the first efforts in simple stencil designing are accomplished. Then, should the classes be those of an early age (from ten to twelve years), let them take squares of manilla paper, which they may embellish with a running pattern, from this the stencil, and then fashion apron or cushion cover, thus making the esthetic have its utilitarian side. The material upon which the work is done is of very small consequence at this stage. The child will see that the province of art is to beautify the otherwise homely material. The cheese cloth curtain with its broiery edge of wild rose, or a leafage without strict intent of balancing, may be within the compass of any

class in elementary design. The interest is made greater by the final application of the design to any article that can be used, and thus give more pleasure in its use.

With interest awakened, with eyes more widely opened to the possibilities of the material about them, with the fingers eager to express these thoughts, there cannot but be a quick response. Beginning with these simple forms drawn on heavy paper and then cut out on the outline the student



Stencils from the crow, the last with the "ties" obliterated. The ties should be placed where they will not mar the effectiveness of the design, but rather enhance it.

can build, contrive, add to, and eliminate, until the creative force must be aroused and the quality of the worker's mind made manifest through the fingers. The motif from living objects, from whence comes his inspiration, can be arranged and rearranged, until from the elementary simplicity, designs may be evolved that will be bold and dignified, graceful and harmonious, and worthy of place on wall or hanging.

A stencil design in its elementary aspect is the form reduced to its lowest terms, and made so thoroughly practical that the pattern may be used again and again to rapidly cover large surfaces, where boldness of design and quickness of execution are desirable. This, however, is considering it only from the commercial and mechanical viewpoint. While it can and should always have the element of simplicity and effectiveness to recommend it, the stencil patterns may be so refined in skilful and artistic hands, that one could wish for no better or more effective scheme for wall hangings and the various fabrics that can be used in homes.

How beautiful and appropriate is the rose stencil for the valance of the colonial bedstead, or the poppy in similar place, or for curtain, or the heraldic motif, or birds and quaint leafage, with medieval spirit, for library. The dining room with pomegranate or orange, peacock or pheasant, or the fir with cone and the lace-like intertwining of its leafage, or the chestnut with its leaf and burr, and many kindred motifs, and all within the easy compass of the student in elementary design.

The mode of making the stencil is simple. It is the design that gives the value. One of the materials is tough manilla paper, oiled and varnished or the prepared paper for the purpose may be bought. Upon this may be traced the design in the usual method of making tracings, with transfer paper, a

sharp knife worn slantwise at the point, a glass slab and a stiff brush complete the outfit. Place the tracing of the unit of the design upon the slab and cut out, either pattern, or background of pattern, whichever most pleases the designer, and will from the balance and proportion of the design yield the best effect. It is best that no portion of the design should lift away from the surroundings, or the stencil will soon be destroyed. When cut in brass this problem is lessened. Ties, or connecting lines that prevent this may so be arranged that they are not obvious as ties, but form an interesting part of the design. They should not be regarded as necessary limitations, but more frequently as opportunities, and like the leads in stained glass windows used to give interest and form to the design so that one would not omit them if they could.

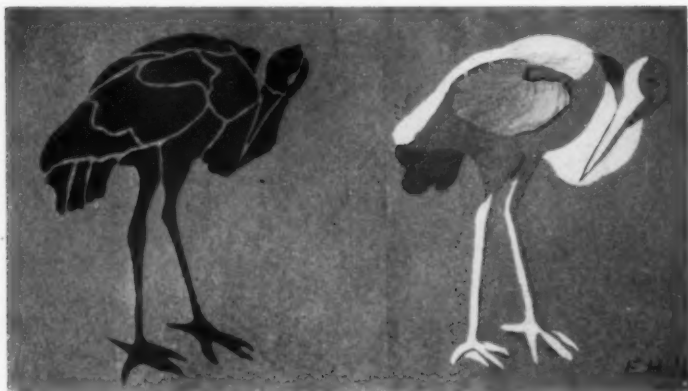
The ties having been given full consideration in the making of a design, the stencil traced and cut out, the application follows. If the stencil has to be used on the wall or drapery it is best to test it for the distance at which it is to be seen. It should be tested both for form and color. This test should take place before the stencil is cut, thus saving vexation and much work, and allow for the readjustment of design before cutting. This can be accomplished by coloring the tracing. Often stencils most interesting at close range become weakened when looked at from a distance. The balancing of the





Photograph from a stencil made in thick oiled paper.

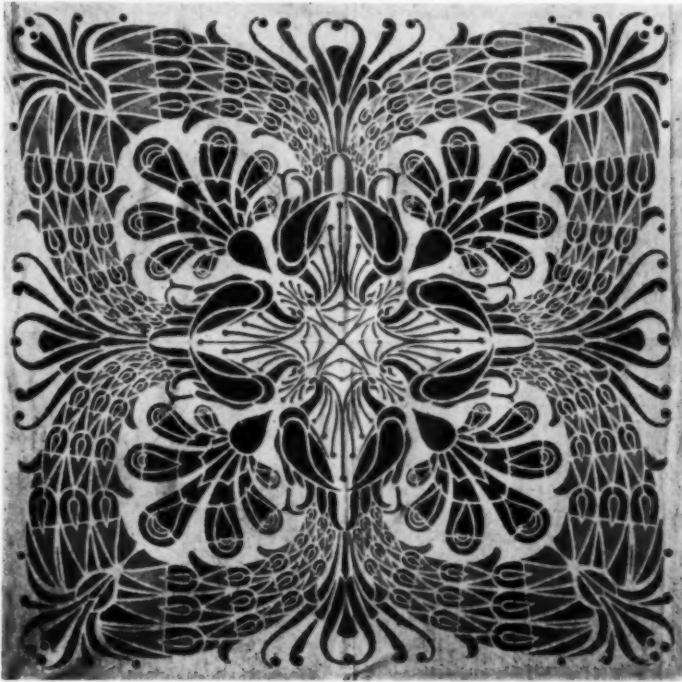
color masses are also similarly affected. Every stencil pattern should have at the commencement of its planning consideration of its final use, place, and position. The color plays a vast part in the ultimate success of the stencil. The most agreeable colors are difficult to name, they are those that seem to tremble on the verge of another color.



I. Stencil in one color. II. The same form interpreted in three tones.

Such colors may be especially recommended for places near the eye, but when bold effects are desired on large expanses, harmonious effects may be obtained with the spectrum colors. The medium for fabrics is best as a dye, which may be rendered permanent. Students should always be encouraged to develop their stencil in many ways. The unit

of design by repeating on various lines will furnish many different results.



A stencil in seven tones. Design for a sofa pillow.

The fascination of designing for stencils when once begun, abides with one and innumerable objects may be ornamented with this kind of designing.

In advanced stencil work materials may have more consideration; leather for screens and chairs; the purple and fine linen for ecclesiastical vestments and church embroideries, also for book covers and objects both dainty in size and construction. In regard to bewildering fineness and miracles of skill the stencils of the Japanese furnish legions of examples. The student cannot but find increasing interest in the infinite variety of objects for which this kind of designing seems to be intended. It is, however, for the beginner whose interest is yet to be awakened and perhaps remaining more or less dormant until some actual object is made and decorated that the stencil is of great value, and it is to the teacher, who thus realizes that through it mind and hand are co-operating, that stencil designing is of greatest interest.

MRS. F. D. SWEENEY

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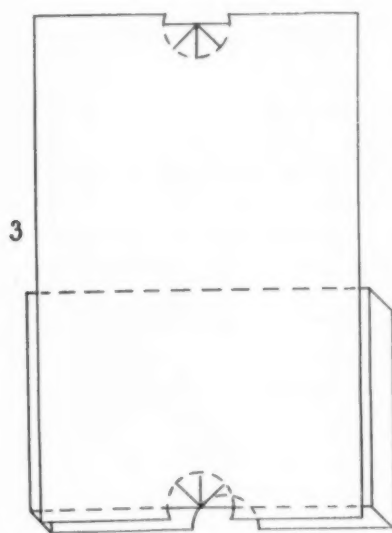
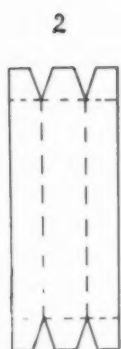
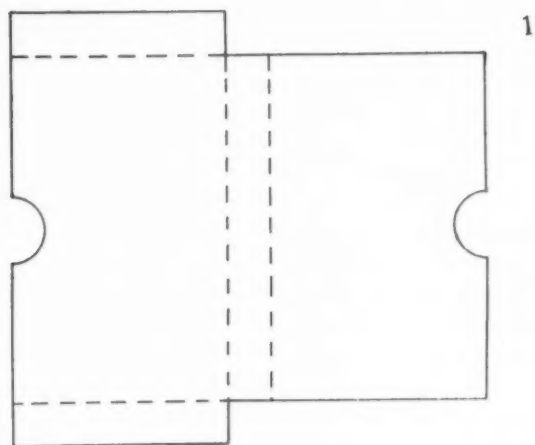


## CARDBOARD CASES FOR BOOKS

THE usual course in cardboard cutting, in the attempt to be concrete, is responsible for a great deal of rubbish masking under the name of pin-trays, wall-pockets and hair-receivers. As an exercise such models serve their purpose, but as useful articles their value is to be questioned, since the accumulation of such flimsy objects for the home is rather to be discouraged than encouraged. To be sure, the possible range of useful articles in this medium is very limited but the book cases here described—the kind now familiarly associated with the Booklovers and Tabard Inn Libraries—possess some value in themselves beside furnishing a basis for lessons in drawing, cutting, elementary book-binding and applied design.

As a protection for books such cases are much more satisfactory than paper covers. They keep out the dust even better than glass doors, protect the corners and edges from rough handling, book-straps, etc., and at the same time are not unsightly nor objectionably in evidence when the books are on the shelves. Children may be encouraged to encase all or at least their best books in this manner, especially if they are beginning a library, or are at all concerned, as they should be, about the appearance of their school books.

The work is simple enough to be executed by any pupil above the fourth grade but need not be scorned by much older pupils. The plan for such



a case is so obvious that it hardly needs explanation; two sides, back and two ends adjoining, as indicated at 1 on the plate.

Of course the dimensions must be obtained from the particular book to be covered and the drawing laid out with ruler and square, not drawn around the book itself, and these measurements must be made individually for each and every volume, for the variation of the sixteenth of an inch or a few pages more or less even in uniform editions makes a great difference in the fit. The cardboard or "straw" board, which should be of good weight—what is known as binders' board—is then cut along the solid outside lines with a sloyd knife. Semi-circular or triangular notches in the outer edges of the sides enable the book to be readily withdrawn from its cover. The dotted lines separating back and sides and side and ends are scored half through and the cardboard bent away from the cut. The ends and sides are then fastened together by passe-partout binding or ordinary tape, while the book is in the case.

It is not essential but it adds much to the appearance if the case is then covered with tinted paper or preferably buckram in shades of red, green or tan. A piece is cut for either end as shown in diagram 2 and applied with ordinary library paste, the edges and ends being turned down.

A single piece is made to cover sides and back, the edges having been slit down for the notches, as shown at 3.

Either the bare straw-board or the covered case should then be decorated with a suitable design in pen and ink. This in itself is a rare opportunity for a very practical exercise in book cover designing.

When finished the cases have quite a professional look, not at all commensurate with the labor involved, and a much different air from that of the usual school room product so that one hears the surprised remark, "Did you make that; why I thought it was bought!" The teacher, who, in the name of a class exercise set her pupils to work making covers for her own choice library showed a Tom Sawyer spirit keenly alive to the value of pupil handiwork and child labor.

#### VIRGIL MORES HILLYER

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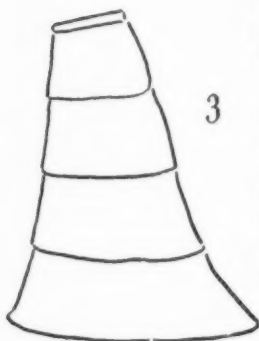
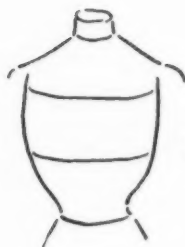
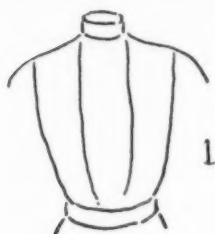


## DRESS DESIGN

**S**EVERAL years ago a dressmaker said to me, "I wish we had had drawing in school when I was young. It would be such a help to me in my work, if I could show a customer with a few strokes of my pencil how I intended to make up a dress!" It was just this chance remark which made me ask myself what we, who teach drawing in the public schools, might do to help the future dressmakers, which in a broad way would mean every girl who comes under our instruction.

In the schools of the dressmaker's city, the conditions were such that the problem was never worked out and it was left for another town with its additional lesson for the girls while the boys were at the sloyd school. Under these circumstances we are able to give the following course in dress design from which we hope to have the girls gain a knowledge of what is good in dress design and manual dexterity in expressing such design, both in pencil and color.

The first few lessons are on pose drawing, quick sketches from different members of the class, that they may learn the natural proportions of the figure as distinguished from the fashion plate figure. The pupils are requested to collect as many fashion sheets as possible and to read all the up-to-date fashion notes, this as a preparation for an exhaustive discussion of the following black board analysis :



### Dress design :

**SPACE DIVISIONS.** Vertical lines in skirt, — in waist. How obtained? (By stripes, tucks, insertion, vest, etc.) Effect of. (To make wearer appear taller.) When desirable? (On short or stout people.) When to be avoided? (On very tall people.)

Horizontal lines in skirt, — in waist. How obtained? (By using yokes, tucks, shirring, ruffles, etc.) Effect of. (To make wearer appear shorter and broader.) When desirable? (On slender people.) When to be avoided. (On stout people.) Effect of sloping belt, "Dip front." (To make waist appear longer.)

Variety in space division, — general law. Teach "Greek division." (No two divisions alike in size.) Criticize and improve figures 1, 2 and 3. (In all three figures the divisions are too even. In figure 1 the vest effect should be either wider or narrower than it is now, etc. Figure 3 is seen in an improved form in *The Ladies' Home Journal*, for January, 1905. Why improved?)

**DISCUSS DESIGNS ON FASHION SHEETS.**  
*a* As to space division. *b* As to whether suited to stout or slender people.

Effect of plaids. (To shorten and broaden.) Effect of plain and figured goods on stout people. (A plain goods is, as a rule, more becoming.) Effect of the "shirtwaist" on stout people. (Not so becoming as skirt and waist alike.)

Colors generally becoming (black, white, dark blue, dark green, garnet, brown).

Colors "trying" to many complexions (violet, orange, bright blue, tan). Colors for different complexions. (Discuss very fully, having the girls tell what colors they have found becoming to themselves). Below are some color suggestions:

People with red hair should avoid blue of all kinds. Tints of orange red, "salmon pink," are usually very becoming to people with auburn hair, but the standard reds and the violet reds are unbecoming. The best colors for red hair are brown and green.

A person having dark hair with a dash of red in it and a pale and delicate skin may wear pale green, light blue and amber.

"Sandy-haired" people with light eye brows and eye lashes find black, creamy white or brown most becoming.

Sallow women look well in dull red or yellow and some pinks.

A brunette with brown hair, warm brown skin and eyes can wear strongly contrasted colors: dark blue and red, blue and corn color, black and any color in combination, turquoise blue being especially successful. Black grays, purple, blue white and all pale and cold colors should be avoided.

Brunettes with warm color and very dark hair should avoid light colors. Dark browns, claret, flame color, deep umber, yellow and creamy white are usually very becoming.

After a thorough discussion of the above analysis, each pupil chooses some design which would be suitable for herself and copies it, making such changes in the figure as are necessary to make it resemble her own. Right here, it often becomes necessary for the teacher to do some drill work on the drawing of details which the pupils find difficult: collars, dip belts and the front of a waist which is slightly foreshortened.

When the pupil has succeeded in drawing a figure which looks like her own, the drawing is cut

Graduation  
Dress  
designed by  
Grace Davis,  
Grade IX,  
Natick,  
Mass.



out on the pencil line and the pattern used as a labor saving device. In the next lesson the pupils draw several times very lightly around their patterns, and on these foundations make original designs for dresses. These designs are discussed in the next lesson period and necessary changes made. They then send for samples of appropriate dress goods,—the letters ordering these samples make excellent lessons in composition and letter writing. Each pupil copies her best design and chooses the sample of cloth best suited to it. The drawing is completed by coloring the design to match the color of the chosen sample.

The girls of one ninth grade became so interested in the work that several of them designed their own graduating dresses, the work being done at home, fig. 4.\*

An eighth grade class worked out the problem of a child's dress, discussing shrinking and ways of letting down dresses. A doll's dress, figure 5,† was



\*Graduation dress made by dressmaker from drawings by Grace Davis, Grade IX, Natick, Mass.

† Muslin out of which doll's dress is made designed and "hand painted" by Esther Branigan, Oakgrove School, Natick, Grade V.

Dress designed and made by Dora Pfeiffer, Eliot School, South Natick, Mass., Grade VIII.

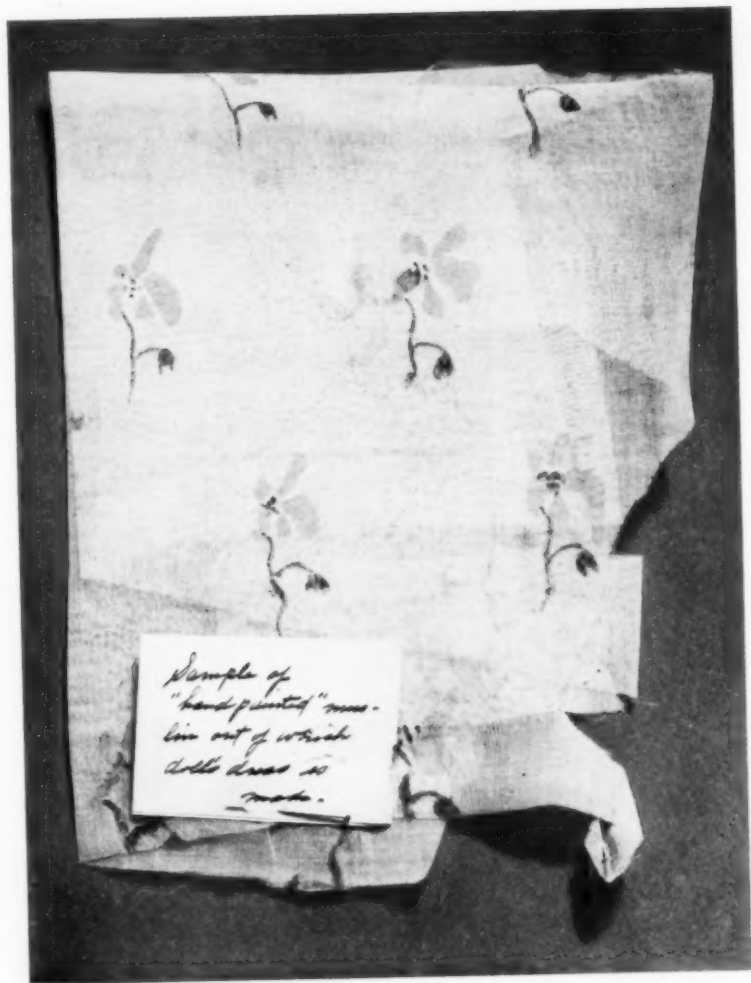
made of flowered muslin after one of the designs. The flowers having been painted on the muslin by a small fifth year girl, a repetition of a design which the same child had made the year before using as a motif the wild geranium.

The course in dress design is still in a state of evolution and there are several topics which might be added with profit,—for instance, the discussion of dresses suitable for different occasions and the enduring properties of different materials for every day wear.

In our whole school curriculum, it would be difficult to find a subject which can be made more practical than dress design, and the time spent on it will most certainly not be wasted.

#### ISABEL SEWALL

Supervisor of Drawing, Natick, Mass.



Sample of  
"hand printed" mus-  
lin out of which  
Dolls dress is  
made.

## BASKETRY

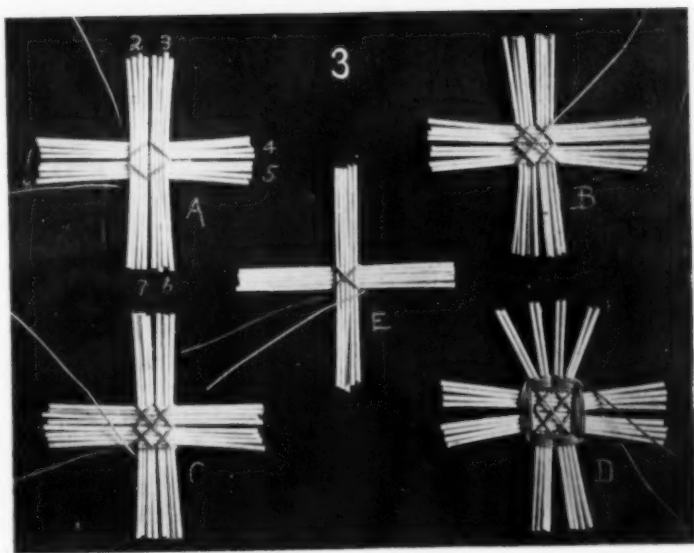
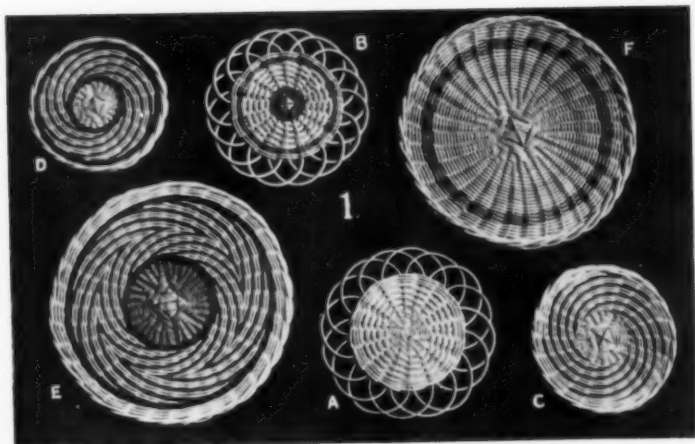
### III

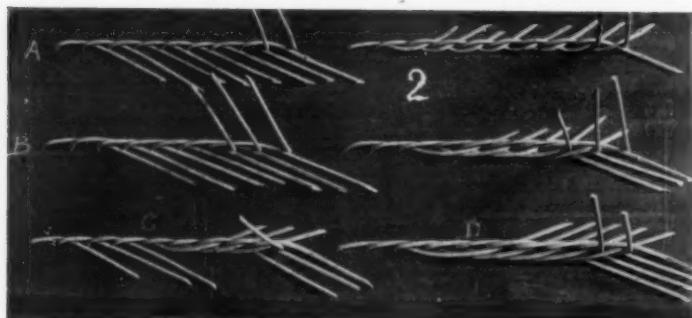
THIS article finishes all that will be said, in this series, about mats. But let me say,—“Not half has been told” of the designs which might be woven into mats and basket covers. Read over the first articles on weaving and then see how many designs can be thought out by one who does some thinking for himself.

Figure 1 shows six mats. A and B are the same diameter, of equally good workmanship, and are woven with the same kind of weaving. So are C and D. To be critical, A lacks color. It is supplied in B. The spirals in C seem to be “in the air,” neither starting from anything nor ending anywhere. In D this is overcome by starting them from a band of color and having them die into a similar band, thus giving unity to the whole design. Woven bands in poor proportion are worse than plain weaving. Just enough color must be added in the right place to give proper tone and balance.

Figure 2 shows another device for illustrating work. This gives the construction of closed borders. The four illustrated are the simplest which can be made. In weaving them around the edge of a mat the weaving is started either at the top or right hand side and continued around in the direction of the movement of the hands of a clock. When using these borders on a basket the weaving is started on the side nearest to you and continues







from left to right, while the basket itself is moved from right to left. In A and B the left hand figure shows the starting of the first row of the weaving and the right hand figure the finished row.

Let us suppose the left hand spoke in each case is No. 1 and that the others follow to the right in order. In A, No. 1 goes behind No. 2 and out; No. 2 behind No. 3 and out; and so on around the circumference, the last spoke going behind No. 1 and out of the loop left by it in going behind No. 2. Pull all ends tightly to the right, finishing the first row as at A (left). For the second row, start with any spoke, put it in front of the next to the right and through the loop, into the inside of the basket just before getting to the next spoke. A (right) shows the finished border. The ends of the spokes are next cut off just inside of the border and close to it. In B, in the first row each spoke goes to the

right behind two and out. In the next row in front of two and through to the inside just before getting to the next. In the first row of C each goes behind one and out and in the second row, in front of two and to the inside. In D each goes behind two and out in the first row, and in front of three and in, in the second row. If the spokes are approximately one inch apart A will take 3 1-2 inches outside of overcasting, B 5 1-2 inches, C 4 1-2 inches, and D 6 1-2 inches.

Mat B, figure 1, is made as follows: For material—Eight pieces of No. 5 rattan 17 1-2 inches long and some No. 2 natural and colored weavers. Split four of the No. 5 pieces and put the other four through them.

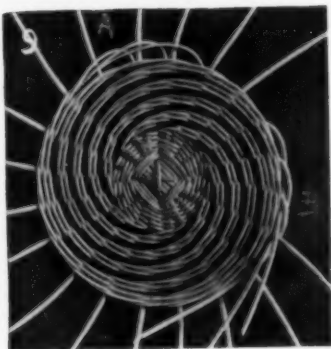
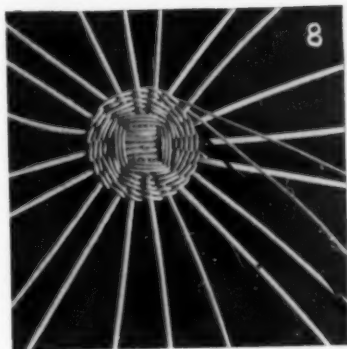
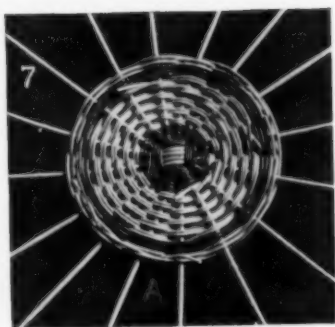
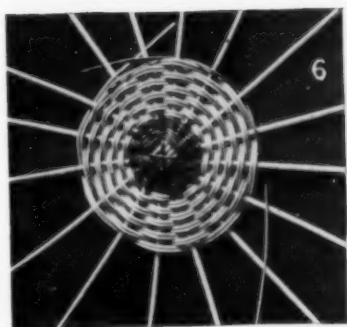
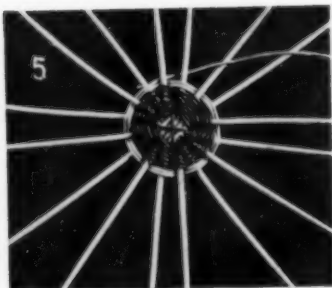
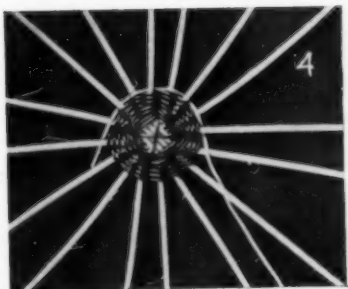
The center is started with a colored weaver, as shown at E, figure 3. Double the weaver near its center and put the loop back of the horizontal group and to the left of the vertical group, having one weaver come to the front above the horizontal group and the other to the front below it. Bring the lower one to the right and up diagonally across the vertical group, and then down behind the horizontal group and to the front. Then bring the upper one to the right, diagonally across the vertical group, and to the left behind the vertical group below the horizontal. This will bring the weavers in the exact position shown in the cut. The whole thing may now be revolved until the weavers come

above the horizontal group, and the weaving may progress according to the directions for a twenty spoke center (figure 12, previous article). When the spokes are evenly separated into singles the weaving should be about 1 1-2 inches in diameter.

Cut off the weavers on the back side and start a natural weaver as shown in figure 4. Weave with this until the work is about four inches in diameter, using the decorative feature spoken of in Article I (figure 5, Indian method.) Figure 5 shows the weaver passing behind two spokes in order that it may start on the second row of double weaving.

Figure 6 shows the stopping of this weaving and the starting of the band of color. Weave five or six rows of the color and then two rows of natural weaving. Instead of overcasting all around as described in the previous article, the weaver may be stopped by tucking it through the last row of weaving once, as shown at A, figure 7. In figure 7 notice also the single spiral made by the consecutive crossing of two spokes by the weaver as the weaving changes from one course to the next. This is a result of the Indian method of working one weaver with an even number of spokes. If the above single overcast of one stitch does not seem satisfactory, overcast the edge of the mat as shown in figure 8, Article II.

Mark off the spokes with a pencil 4 1-2 inches from the overcasting and finish with open border

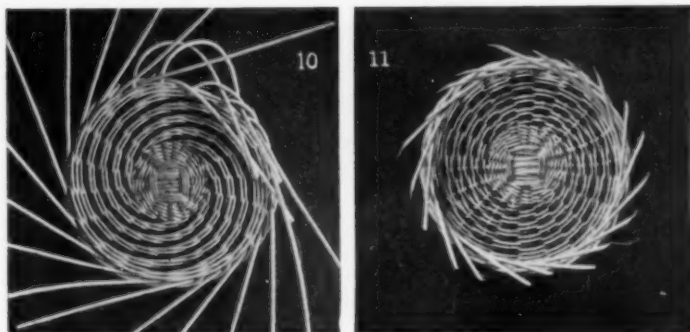


(B, figure 8, Article II), inserting each spoke to the mark. In this way the loops of the border can be made the same size.

For mat C five spokes of No. 5 reed 17 1-2 inches long pass through five similar spokes. A No. 3 natural weaver is started either as shown in figure 3, E, or in figure 9, Article II, and woven until the spokes are evenly separated into singles. The weaving will then be about 2 1-2 inches in diameter. Lay the work on a flat surface, bring both weavers above the spokes and insert a colored weaver between the next two spokes to the right, as shown in figure 8. Weave with the triple weave until about 5 3-4 inches in diameter. Cut the colored weaver out and insert a natural one in its place. Weave two courses of natural weaving and stop the weavers, as shown in figure 9, A. Push them down close to the other weaving. (These are left up in the illustration simply to show the method of insertion.)

With the mat still held down on a surface commence to bind off the edge (figure 9, B), using close border, B, figure 2. The last two spokes are put through the loops left by starting the first two (figure 9), as shown in figure 10. All are pulled tightly to the right, the second row is woven, pulled tightly, and the spokes cut off on the back side close to the border.

Figure 11 shows the under side before the spokes are cut off. Notice the difference in the effect of



the weaving on the two sides and reflect upon it. You may want just that effect sometime as a decorative feature. Learn to take advantage of things that only seem to "happen so."

Mat D is started the same as Mat C and woven with the same stitch. Two rows of colored weaving are woven before starting the spirals, and two rows after the spirals are the desired size. The border may be any of the closed borders in figure 2.

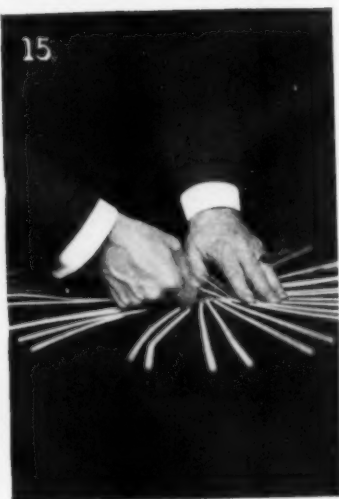
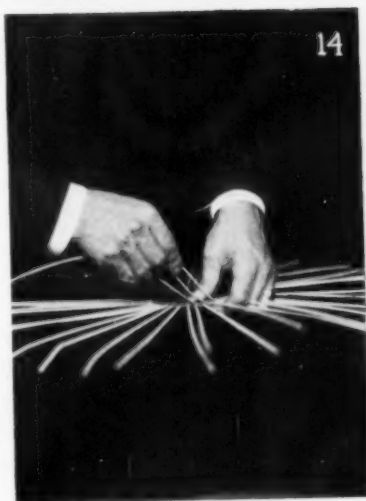
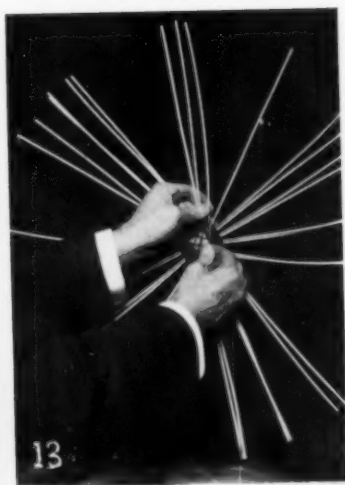
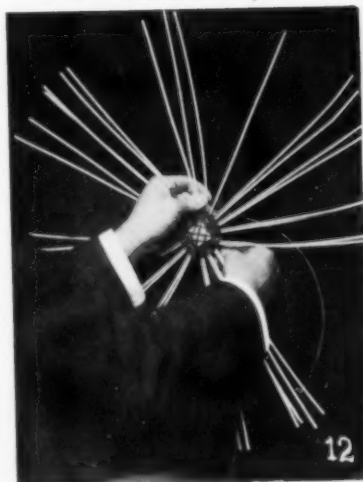
Mat E is made with the thirty-two spoke center, illustrated in figure 3. The following material is required: Sixteen spokes of No. 6 natural reed 24 inches long and weavers of Nos. 2 and 3 reed. The weavers are of three tones, light (natural), dark (colored), and a middle value (colored). Eight spokes are put through eight spokes, as shown at A, figure 3. A No. 2 weaver of the neutral shade is bent in the middle and the paring weave is

started, as follows: The loop of the weaver is put through the spokes between groups 1-8, figure 3, A, and the paring weave goes diagonally around from 1-8 to 2-3, 4-5, 6-7, and from between 6-7 one weaver goes across the back of 2-7 and out to the left below the horizontal group, as shown, and the other goes diagonally across the face of 2-7, between 1-8 and up behind group 1, as shown.

The weavers next go through stages B and C as follows: The upper one is brought diagonally down across the horizontal group of eight and to the left behind the vertical group; the lower one diagonally up, across the face of the vertical group of eight, then down behind the horizontal group and to the left across the face of the vertical group to the position shown at C. The paring weave now commences around the groups of eight until two rows have been woven, when they separate into groups of fours, and the weaving continues three times around before separating into pairs. It will be found necessary to weave around the pairs four or five times before separating into singles. D shows the separation into fours and the beginning of the separation into pairs. The singles should be sufficiently far apart after five or six rows have been woven around them to allow the triple weaving to be commenced.

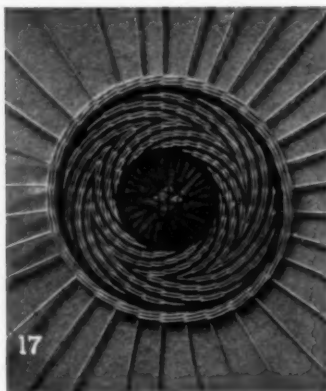
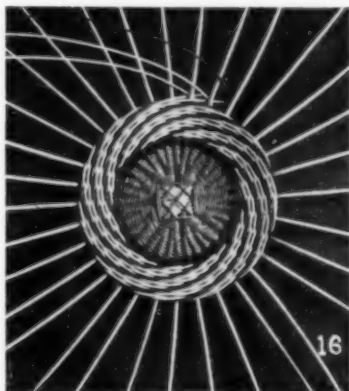
Up to this stage the weaving is all done in the hands, and great care must be taken to keep it close together. Every time the weaver is put be-





tween two spokes, from the front to the back side, it must be pulled down with the right hand on to the weaving already done, as shown in figure 12, holding the "tension" thus gained with the middle finger of the left hand until the other weaver is brought across it to the front between the same pair of spokes. The weaver which has just been brought to the front must now be pulled down, as shown in figure 13. The tension is still held with the middle finger of the left hand until the weaver, shown in figure 13, is put back between the next pair of spokes to the right.

If a little care is given to this matter of "tension" the weaving can be very closely done. Cut off the No. 2 weaver on the back side and take three dark No. 3 weavers and insert, as shown in figure 14, holding the ends of the weavers with the left hand until two or three stitches are taken. (This figure shows natural weavers, in order to more clearly illustrate the starting of the triple weave.) The work is now held down on a flat surface, as shown in figure 15. Weave two rows of dark and then cut out two of the dark weavers and insert natural ones in their places, weaving eight rows of triple weaving. Cut off all three weavers and start the weaving the other way, inserting the new weavers, as shown in figure 16. These push down into the weaving, to the right of and beside the spokes, and are brought behind the spokes and out where the others stopped. Do not get the colors mixed.



Weave eight rows the other way and then cut the two natural ones out, inserting two dark ones in their places, and weaving two rows to form the outer band. Cut off all three weavers and insert the ends as shown in figure 9, A. Then start three natural weavers and weave the three outer rows to form the outer band of natural color. Start these as in figure 16 and end them as in figure 9, A.

Figure 17 shows the mat, about eleven inches in diameter, ready to close the border. Use border C, figure 2, starting at the top.

By finishing the edge of mat C, figure 1, illustrated in the previous article, a mat similar to F, figure 1, of this article would be the result.

#### LUTHER WESTON TURNER

Director of Manual Training, The Hill School,  
Pottstown, Pa.

## ANNOTATED OUTLINES

SEPTEMBER

PLANT DRAWING AND COLOR

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THE Outline this year has been revised in the light of last year's experience. Words of criticism and commendation from different parts of the country, together with the revelations of the monthly competitions, have led to a simplification of the Outline, a regrading of certain topics, and a new apportionment of time.

The Editor would like to see the Outline indicate more clearly that close correlation with other studies, that intimate connection with the daily life and dominant interests of the child which should characterize the work in every schoolroom, and he has meditated long and read much and consulted with many about it. But the Outline remains an outline of Drawing, primarily, and for the following reasons: — 1. A knowledge of the elements of beauty and facility in drawing correctly, can never be gained by "drawing in connection with other studies" alone; there is a body of doctrine in art which must be taught. 2. The practice in teaching the "other studies" is so diverse, the courses are so varied, and the methods so individual that any plan of correlation would of necessity be of but local and limited value. 3. The only correlation of any real value is, and always will be, that brought

about by a thoroughly informed, alert teacher, in his own class room. Its only outline and rule of practice is the old adage "Strike while the iron is hot." The best teachers always have correlated, and always will correlate studies in a vital way,—to the extent of their knowledge of each individual subject.

The Outline has been arranged therefore to set forth the elements of beauty and the principles of delineation and design to be taught, together with the most approved means of teaching them. Specific lessons for each day are not given. The Editor has proceeded upon Dr. Marble's "Presumption of brains." The best judge of specific lessons,—frequency, length, subject matter,—is the live teacher before his class. The Outline gives the What, the annotations contribute towards the How; but the When and the Where in the program and the ultimate How must be determined in the class room.

Nature Study and Drawing should go hand in hand through September and October. The aim in Drawing should be to record and interpret in terms of beauty (both of form and color) the facts discovered through Nature Study; and Language, Literature, and applied Mathematics should contribute their share towards producing pleasant fruits in the child's intellectual world during the precious autumn days.

**PRIMARY****FIRST YEAR. A. Draw grasses and sedges, well placed, using colored pencil.**

Secure enough specimens that each pupil can have one. Prepare papers of appropriate size and shape. If possible have a large specimen and a few good drawings by children to use in teaching. Distribute papers, specimens and green crayons. Discuss lines of growth, using the specimens and drawing upon the blackboard to illustrate. Lines of growth are straight, curved, or crooked. Show how to use crayon to suggest the long, smooth stem, the broad leaf, the fine feathery head, but emphasize the lines of growth and the order of drawing,—stem leaves, head. Draw; criticise lines of growth; draw; save the best, to encourage the children, and for future use. Repeat with other specimens.

The illustration, A, a bit of pigeon grass, was drawn in colored pencil by G. C. in a first grade, somewhere, several years ago.

**B. Teach the Spectrum.**

Hang a glass prism in a sunny window and let "Iris" dance upon the wall. Catch her upon a sheet of white paper and see how beautiful her garments are. Tell the story of Iris, and of Bifros. Discuss where the spectrum colors may be found,—in the rainbow, in soap bubbles, cracked glass, coal, dew drops, etc. Collect specimens of the spectrum colors. Try to make the spectrum with colored pencils.

**SECOND YEAR. C. Draw simple flowers and leaves upon sheets of appropriate size, using colored pencils.**

Select any available plant which may be fairly well represented in two colors. Have a specimen and at least two sheets of paper for each pupil. Have a larger specimen and a few good drawings by children to use in teaching. Discuss the appropriate size of sheet for a given specimen,—neither too large nor too small, but "about right." Do not give dimensions. Lead the pupil to express his own feelings as to the proper size for his specimen; fold and tear or cut his sheet to that size, and proceed to draw as follows: A light stroke to show the direction of the stem; another to show the direction of the next most



G.C.  
★



important part; the next. Then draw the stem thoughtfully; the leaves, in their right positions; the flowers. Criticize the relative sizes of sheet and drawing, and the relative positions of parts. Draw again. Repeat with other specimens.

The illustration, C, the blue iris, was drawn in violet and green by Helen Wilcox, of a Hill School, somewhere, one or two years ago.

#### **D. Teach the six spectrum colors.**

The order in teaching any spectrum color is this: The spectrum; a color, say red, presented in the form of a bit of colored paper or any red object, with the questions, Is this in the spectrum? Where? Look intently at the color; Can you find the color anywhere else in the room? When it is surely and easily recognized give its name. Practice using the name. Spell it. Write it. Make a collection of examples of the color.

**THIRD YEAR. E.**  
Draw flowers and seed packs, upon sheets of appropriate size and shape, using colored crayons or water color.



Select any available plant with simple flowers or with conspicuous seed packs,—pods, berries, heads or small fruits,—and have a specimen for each child. Distribute paper, medium of expression (pencil or brush and paint) and specimens. Have the specimen placed on a sheet of paper and considered as to its general shape; Is it slim? Is it broad? Are the width and height about equal? What size and shape of paper will look best for this specimen? Sketch several specimens on the blackboard and have the pupils indicate by drawing straight lines, what size and shape is best suited to each. Of course the specimens should appear to be in a natural position and not crowded for room. Have each pupil decide the size and shape of sheet for his own specimen, select his own colors, and draw in an orderly way, first the lines of growth, then the stem, the leaves, the flowers or seed packs. Let him add his initials, the right size, color, and in the right position to help the appearance of the sheet,—not too near an edge, not in a corner, nor too near the drawing itself. Draw again. Repeat with other specimens. The illustration, E, a cat-tail, is by some little artist in Elmira, N. Y.



**F. Teach tints and shades.**

Show how a given color may be modified by light and dark. The simplest way is to use water color. Take a brush full of pure color and paint a spot on the paper; dilute the color with water, and paint another near it; dilute with more water, and yet more, and more, and paint others. Begin with pure color again, and add a little black; paint a spot with this color near the first; add more black and paint another spot; add more and paint another; and so on to almost black. Tones lighter than the full color are called Tints; tones darker than the full color are called Shades. Make tints and shades of all the six spectrum colors. They can be made with colored pencils, by bearing on less heavily for each succeeding tint, and by working the shades down by using a colored pencil and a black one, lightly, and alternately. Collect examples of the use of tints and shades in coloring.

**INTERMEDIATE**

**FOURTH YEAR. G. Draw flower and fruit sprays, in silhouette, using the brush. Trim the sheets to appropriate size.**

See that each pupil is supplied with a specimen containing but a few masses. The specimens need not be of the same kind. Have a few specimens of ungainly shape and teach by means of them how to prune a spray into a pleasing form, as follows: Turn the spray to discover the best point of view—that which reveals the most important features, the flowers, or seed packs, at their best; remove twigs or leaves which interfere with this view or draw the eye away from the important part. Make the drawing in ink with a brush. (A light pencil line or two may be sketched lightly, first, to indicate the lines of growth.) Begin at the top and work downward, remembering that every stroke representing an element of the plant must tend towards the source of its growth. Work slowly and thoughtfully. When the drawing is done, by means of strips of paper or other movable parallels determine to what extent the sheet should be trimmed to secure the best effect. Trim it, and add the initials or

monogram, where a spot will not detract from the beauty of the sheet as a whole.

The illustration, G, a bit of rag-weed, was drawn in ink by Dora Riel, Easthampton, Mass.

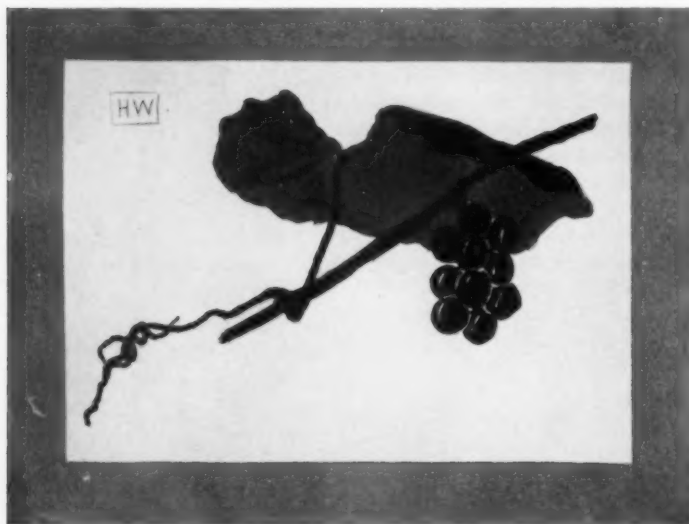
#### H. Teach hues of color.

Show how one color may be modified by mixture with a neighboring color. The simplest way is to place a little pool of one color, say red, in one pan or dish, and a little pool of another color, say orange, in another. Place a third pan or dish between these two and in this make a mixture from the other two, beginning always with the lighter of the two colors. Try to make a color neither red nor orange, but half way between the two. This will be the hue called red-orange, its symbol being R-O. Paint spots of R, R-O, and O, in order on paper. Try the other hues in the same way, making O-Y, Y-G, G-B, B-V, and V-R in the course of the month. Collect examples of hues.

**FIFTH YEAR. I.**  
**Draw flower and fruit**  
**sprays in two or more**  
**tones, using brush or pen-**  
**cil. Trim the sheets and**  
**place them on mounts of**  
**appropriate color.**



Each pupil should have his own specimen, which should first be studied and pruned into pleasing shape, as explained in the previous grade. Lead the pupil to see that the parts are not all the same in color. The upper side of the leaf, for instance, is darker than the under side, the stalk may be darker or lighter than the upperside of the leaf, the flowers or fruits may be darker or lighter than the leaves. Decide upon a gray (ink diluted one half with water, or some other gray) and



paint the silhouette of the plant. When it is dry, with a darker gray, go over the parts which should be darker. Trim the sheet, and select a mount for it which shall echo the principal color of the drawing, but be somewhat lighter and softer in tone. If no paper of the right color can be found, take a sheet of drawing paper, dilute the color already used in the drawing by adding an equal amount of water, and put a flat wash of this color over the sheet. When it is thoroughly

dry, use it as a mount for the drawing. Make other drawings. It may not always be best to paint the whole in light gray silhouette and then touch in the darks. The light parts may be made light and the dark parts dark at once, or the whole may be drawn in dark gray on gray paper and the light parts added afterwards with a body color (grayed Chinese white). Try to secure about the same contrast of dark and light as that presented in the natural object.

The illustration, I, is from the drawing by Helen Williams, South Ashburnham, Mass., which received a second prize in the September competition, 1904.

### J. Teach complementary colors.

Show how one color may be neutralized (reduced to gray) by mixture with another color, its complement. A good method is to let each pupil discover for himself the complementary colors, but it takes time. Take red and mix with it first an orange, then a yellow, then a green, then a blue, then a violet. Try each color in various proportions to discover which will produce, when mixed with red, a color *least* like any other spectrum color. The result will prove green to be the color which neutralizes red. Draw three circles on paper. Paint the first one red, the third one green, and the central one a neutral gray produced by mixing red and green. Try the other colors in mixtures and determine the three pairs of complements: R and G, O and B, Y and V.\* Of course the "short cut" is to direct the pupil to mix R and G, O and B, Y and V, at once, and note the results. Then to say that colors which perfectly neutralize each other are complementary colors, or complementaries.

Collect illustrations of complementary colors.

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\* The results will not be wholly satisfactory unless the "Tuned Standards" invented by Mr. Walter Sargent, (Sold by Wadsworth, Howland & Company) are used, or the corrections made by the pupil. With the ordinary red, to make neutral gray when mixed, the green must be blueed a little. With orange, the blue must be slightly greened; with yellow, the violet must be tinged with red, before mixing with the complement. Both the necessity of tuning the colors and the relation of the complements may be illustrated admirably by means of the Bradley Color Top, (Milton Bradley Company).

**SIXTH YEAR. K. Draw flower and fruit sprays in two or more tones, using the pencil or brush. Make mats of appropriate hue and value as frames for the sheets.**

Each pupil should have his own specimen, if possible; if not, select several large specimens and fasten them against white backgrounds in an upright position, in various parts of the room, that each pupil may have a good view of one. Discuss the specimens as to their position, lines of growth, relations of parts, — size, grouping to indicate relative importance. Have the drawings made in lead pencil, first; afterwards in color if there is time during the month. Emphasize the importance of right proportions and relation of parts. The pencil is recommended as the more important medium at this time. When the drawing is finished, by means of strips or right angles cut from paper, determine the size and shape of an enclosing form and its position to show the drawing to the best advantage. Determine by experiment with papers of different grays, which will best harmonize with the drawing. Having selected the right gray, cut out the opening previously determined, and place the drawing in the right position beneath the mat thus formed, and fasten it in place with paste or glue. Determine by experiment the appropriate width of "frame" and cut the mat to that size. The top and sides should be the same width, the lower part may be a little wider.

The illustration, K, is from the drawing by Elsie Dumphy, Everett, Mass., which received a fourth prize in the September Competition, 1904.

#### **L. Teach the Scale of Values.**

The pupils know already that colors may be made light or dark, and that grays may be light or dark ranging from white to black. The next step is to determine a Scale, — an arrangement of tones of gray or of color, at equal intervals between white and black. The best way to do this is to show a complete Neutral Scale\* to the class,

\* Neutral Scales may be had of The Davis Press, at six cents each, postpaid, or at fifty cents per dozen, annotated, ready for use. These are the Standard, based on the nomenclature of Dr. Ross of Harvard University.



and explain it. Lay out on paper a series of five circles about an inch in diameter, one above another on a vertical line. The circles should be about three-eighths of an inch apart. Leaving the top one white, color the bottom one black. Mix a wash of gray which will dry a middle value (M) (determine the precise value by experiments on a separate slip of paper), and place this on the central circle. In the same manner determine the light gray (L) and the dark gray (D). In this grade do not attempt more than these five tones (white, three grays, and black). When the gray scale is made satisfactorily try a scale of color. Lay out the sheet as before. Leave the top circle white and make the bottom one black. Place in the center a spectrum color tuned to middle value.\* Above this make a tint equal in value to L, and below it a shade equal in value to D.

### GRAMMAR

**SEVENTH YEAR. M.** Draw flower and fruit sprays, with special reference to structural details, using the pencil and water color.

Each pupil should be furnished with a specimen. Have numerous illustrations,—drawings showing clearly the joints, bracts, annual rings and other details of plants. Make sketches on the blackboard to illustrate how to represent such details. Call special attention to the change in the direction of a main stem at the point of branching; to the sudden decrease in size; to the cylindrical character of each part; to the lines and dots which form the rings, the leaf scars, etc. After the drawing is well made in pencil, it may be tinted in suggestive colors,—that is to say in delicate tints of the natural colors, enough to suggest the color of the original, but not strong enough to obscure the pencil lines.

The illustration, M, is from the drawing by Emma Miller, Ephrata, Penn., which received a third prize in the September competition, 1904.

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\* Inasmuch as Y is naturally much lighter than middle value (M), and V much darker than M, one must be darkened and one lightened to bring it to M. All the spectrum colors have to be modified or tuned, for not one happens to be M in value when at its best.





**N. Teach Color Intensities.**

The pupils know already that colors become duller or less intense when diluted with water to make tints and when mixed with black to make shades. The next step is to learn that they may be reduced in intensity (brilliancy or fullness of color) *without change in value*. This is accomplished by means of complementaries. Draw five circles about one inch in diameter, on a horizontal axis, placing the circles about three eighths of an inch apart. In the left hand circle place a color, say red, in middle value; in the right hand circle complementary green in middle value. Mix the two and produce a neutral gray for the central circle. Reduce red by means of its complementary green until one half its brilliancy is lost, until its intensity is half way between normal red and the middle neutral gray. Place this color in the circle at the left of the central circle. Reduce green by means of its complementary red until it has one half its normal intensity, and place that in the circle at the right of the central circle. A scale of intensities is thus produced, in which the intensities are balanced over M. Make the O-B scale; the Y-V scale.

**EIGHTH YEAR. O. Draw flower and fruit sprays with special reference to textures, using pencil and water color.**

Several large specimens should be so placed that each pupil can see one of them clearly. By means of illustrations and sketches upon the blackboard, or better upon paper with charcoal, lead the pupils to see that not only the size and shape of a part may be expressed, but that its texture may be suggested by the technique or manner of handling the pencil or brush. A sharp line, quickly drawn will suggest a hard, smooth contour, a very fine line of perfect curvature will suggest the contour of a petal, a broad, soft line will suggest roughness of surface, etc. All of which it is next to impossible to describe in words, but easy to illustrate by drawing before the child. Make use of the best drawings by pupils,—any smallest part of a drawing, which suggests the texture of a particular part, to help and encourage others to try again and again to make the pencil "talk." Try the



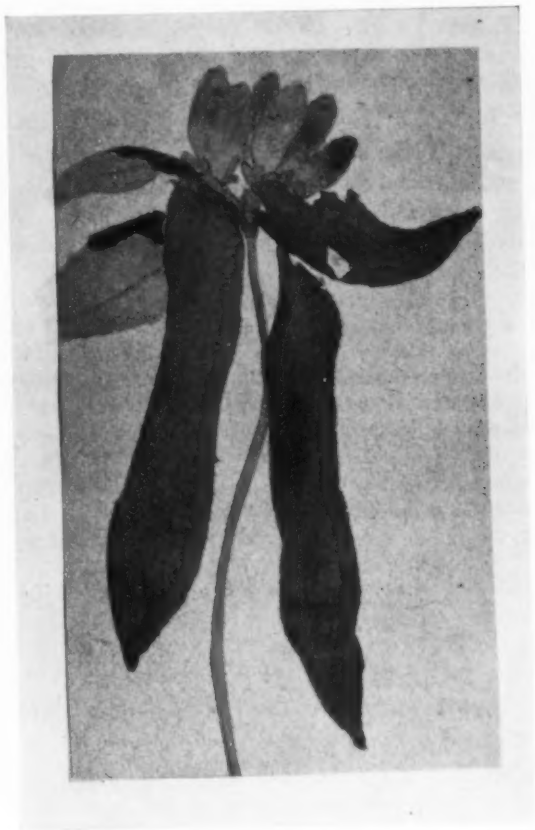
same subject two or three times, emphasizing this one point,—the suggesting of textures.

The illustration, O, is from the drawing which received first prize in the September competition, 1904. The original by Miss Dorothy M. Pierce, Hopedale, Mass., was in color. Not only was it well drawn, well placed on the sheet, and good in color, but the textures of all the parts were well suggested by the handling,—a more difficult thing to do in water color than in pencil.

### P. Teach Harmonies of Similar Colors ; 1, Monochromatic Harmony.

Ruskin classifies all harmonious groups of color as harmonies of analogy and harmonies of contrast. The modern terms for these are "color rhythms" and "color balances." The facts are that harmonies may be produced in two ways: 1, By limiting the colors to those produced from one color through the use of black and white or through the use of another similar or related color; 2, By using a color or a group of closely related colors with its complementary or the complementary of the group, or by using a "triad,"—three colors equidistant in the spectrum circuit. If a color is modified by white on black a scale of *tones* is produced. These tones combined in a design produce a *monochromatic harmony*, sometimes called a dominant harmony or harmony in the first mode. If a color is modified by a neighboring or closely related color a scale of *hues* is produced. These hues combined in a design produce an *analogous harmony*, sometimes called an interrelated harmony or harmony in the third mode. The monochromatic harmony shows changes in tone only. The analogous harmony shows changes in hue only or it may show changes in both hue and tone. These monochromatic and analogous harmonies are to be studied in this year; the others in the next.

Select some standard color or hue, and make from it a large graded wash running from the lightest possible tint to the darkest possible shade. When it is dry cut from it oblongs about  $1\frac{1}{4}" \times \frac{3}{4}"$  (avoiding those parts where the color has settled or flowed unpleasantly) and from these select by experiment a group of three tones which look



well together. Make other groups. Try groups of oblongs of different sizes as well as of different values. Make a sheet containing two or three good groups. Collect illustrations of monochromatic harmony. It will be found that the most pleasing groups contain tones related in intervals similar to those of the neutral scale.

**NINTH YEAR. Q. Draw flower and fruit sprays, with special reference to beauty of line, using pencil and water color.**

Discuss curves with the pupils. Show the difference between circular curves and other curves known as the abstract curves. Show that the circular curve is oftenest used in nature in the *plans* of things, (seen in cross sections at right angles to the line of growth) while the other curves, the curves of force, the reversed curve, and the spiral, appear oftenest in lines of growth and movement, in contours seen in side views of things. Look for these curves in plants and trees, in leaves and flowers, and in seed packs of all sorts. Practise drawing the curves at the blackboard and on paper. Select specimens which have some of these curves prominent in their lines and contours. Draw them more than once. When a good drawing is secured, make a tracing from it and color it in monochromatic harmony,\* the key color being suggested by the natural color of the specimen.

The illustration, Q, is from a drawing by Ellen Jacques, West Millbury, Mass., which received a third prize in the September Competition, 1904. Notice the reversed curves in the stems, in the leaves and in the contours of certain groups of leaves.

**R. Teach Harmonies of Dissimilar colors; 1, Complementary Harmony.**

To be harmonious, colors must have "something at least in common." Complementary colors have nothing in common. They are exact opposites and when juxtaposed each heightens the intensity

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\* See Color outlined in previous grade.

of the other. To make harmony between them they must be given a common element, and gray may be that element. This is best introduced by mixing with each a little of the other. When red is part green and green is part red they have something in common. The colors may be drawn together or interrelated a little or very closely so that the combination is brilliant (in a high key) or very dull (in a low key). The process of tuning colors to the right intensity is called reciprocal keying, and the keyed colors produce a *complementary harmony*.

Select two complementary colors and starting with a pool of each, pure, work them together upon a large sheet of paper in all degrees of intensity from their purity to neutral gray. When the sheet is dry, cut it into oblongs of different sizes, avoiding bad spots, and from them select by experiment the most pleasing pairs of tones. Make a sheet containing two or three of these pairs. Collect illustrations of complementary harmonies. It will be found that in the most pleasing groups one oblong is smaller than the other and that the smaller one has the more brilliant color.

## OUTLINE FOR RURAL SCHOOLS

By WALTER SARGENT,  
State Supervisor of Drawing for Massachusetts.

**T**HIS outline is planned for two divisions or classes. In division I are included children in the first four years in school; in division II, all beyond the fourth year.

The time expected for the regular lessons in drawing is as follows:

Div. I. 20 minutes, three times a week.

Div. II. 30 minutes, twice a week.

Two lines of work are equally important.

(A) The regular lessons in drawing.

(B) The common use of drawing as a means of illustration and expression in connection with other subjects.

### AIMS

Div. I. Facility in the use of drawing as a common language to describe incidents, work, play, familiar scenes and objects and as illustration of other school work.

Div. II. Ability to draw good representations of objects in correct proportion, to show their appearance in different positions, and to use drawing as a regular accompaniment of other school work.

### SEPTEMBER

#### PLANT DRAWING AND COLOR

##### Division I

A. Plant drawing. Make drawings of grasses, simple flowers and leaves with colored pencil.



Provide each pupil with two sheets of paper of appropriate size and shape. On one of these the plant should be well placed by the pupil, then drawn in a corresponding position on the other sheet.

The younger children can represent little except the general direction of stems, leaves, etc. The older ones should be able to draw the long lines more correctly and to show the relative size of the parts of the plant. After the drawing is completed, these older children should trim the sheet to the size which they think will give the drawing the best appearance.

**B. Color. Learn to recognize and match the six spectrum colors Red, Orange, Yellow, Green, Blue, Violet.**

Samples of these in standard colors should be placed in view of all the children and they should be encouraged to bring objects such as bits of paper, cloth, etc., which match the standards as nearly as possible. The older children may add to these six colors the intermediate hues; Orange-red, Orange-yellow, Green-yellow, Green-blue, Blue-violet and Violet-red.

**C. General use of drawing.**

Use drawing for busy work and in connection with other lessons as a common means of expression; for example, to illustrate words, stories, incidents, street scenes on the way to school, etc.

**Division II**

**A. Plant drawing. Make drawings of simple flowers and fruit sprays and twigs, using pencil, and brush and ink.**

Attention should be given to correct representation of proportion and position. When some skill in this has been secured, the older pupils should be expected to make careful drawings of the structure of plants, such as joints, bracts, stems, etc.

It is necessary that children be trained in an intelligent method of drawing. The following are helpful steps.

1. Judge the general arrangement of the sheet as by placing the fingers or pencil on the paper to show the general size and position of

the drawing. Thus the children see it on the paper in imagination before it is sketched.

2. Sketch lightly the few long lines that indicate the direction and size of the twigs, leaves, etc.; studying and correcting these before going further. Considerable practice where the drawing is carried no further than this step is valuable.

3. Develop the drawing by adding lines and accents, as careful comparison with the plant shows these as necessary to make the drawing look more and more like the plant. Children are prone to hurry over the first two steps in their anxiety to finish the drawing. It is not sufficient to tell them to stop at each step and compare their drawing with the object. There must be that persistent pressure which alone can bring permanent results in an effective way of drawing.

Each child should select two or three of his drawings, trim them to the best size and mount them on paper of another color with an appropriate width of margin. Such choice of sizes can best be made by placing four straight edges, as books or rulers around the sides of the drawing and moving them nearer together or farther apart till the enclosed space looks best. This is valuable practice in composition. Have the older pupils color one or two of their pencil drawings with a suggestion of the colors of the plant, using either colored pencil or water colors.

### **B. Color.**

Experiment with a color by mixing with it varying proportions of black or of its complementary color and observe the different intervals of intensity, e. g., paint a spot about one inch square of bright red, then another of red with a slight addition of black or of the complementary blue-green, then another with a less proportion of red, etc., until the result is gray. Select three or four of the spots that make equal steps of gradation from red to gray, cut them out and mount them side by side in order of their intensity.

### **C. General use of drawing.**

Use drawing in connection with other school work where ever it will aid.

## HELPFUL REFERENCE MATERIAL FOR SEPTEMBER WORK

- Curvature and Radiation. John Ruskin. Elements of Drawing, pp. 150-159.
- Drawing the Fall Flowers. Henry Turner Bailey, Book, September, 1901.
- Drawing Plant Forms. Walter Sargent, Book, June, 1902. September 1902.
- Illustrations. Superb photographs of plant forms. Country Life in America. Milkweed pods and "Honesty," January, 1904. Grapes, February 1904. Apples, June 1904.
- Photographs and drawings of many common plants, in Plant Form and Design, Midgley & Lilley.
- Japanese Studies from plant forms of Bunkio Matsuki's publications. Principles of Design, Batchelder, Plates 101, 102, 104, 106 and 110.
- Japanese Flower Drawing, Charles Holme, Studio, May 1904. Richly illustrated. Silhouettes, Values, Colors.
- Joints and other Details. Frank G. Jackson, Lessons on Decorative Design, Plate XIX. Lewis F. Day, Nature in Ornament, Plates III and IV.
- Leaf Curvature. John Ruskin. Modern Painters, Vol. IV, Pt. V, Chap. XVII.
- Nature Drawing and Composition. Fred H. Daniels, Book, September 1901.
- Perspective of Leaf and Flowers. James Hall, Book, September 1902. John Ruskin, Proserpina, pp. 93, 94.
- Rendering in Values. Composition, Dow, Chaps. XII, XX and XXI. Nature in Ornament, Day, Plates II, IV, VI and X. Studies in Plant Form and Design, Midgley & Lilley. Figs. 10, 12, 63, etc. Principles of Design, Batchelder, Plates 101, 107, etc. See also Chap. X.
- Seedpods. Nature in Ornament, Day, Plate VII. Lessons on Decorative Design, Jackson, Plate XXII. Theory and Practice of Design, Jackson, Plate XXVIII.
- Silhouettes. John Ruskin. Elements of Drawing, pp. 54-58. James Hall, With Brush and Pen, pp. 14-37.
- Stems, Buds, Leaves and Sprays. John Ruskin. Modern Painters, Vol. V., Pt. VI, Chaps. III to VII. Proserpina, pp. 107-114.
- Values (see Rendering), Theory of, in Principles of Design, Batchelder, Chaps. IX, X and XI on Tone Rhythm, Tone Harmony and Tone Balance.

## THE SCHOOL LIBRARY

**Text Books of Art Education, Book VI. By Hugo B. Froehlich and Bonnie E. Snow. Prang Educational Co., 1905. 104 pp., 6 1-2 x 8 1-2. More than 100 illustrations, about 40 in color.**

This attractive volume is a worthy successor to the five already published in this series. It is made for service. The "pencil painting" strikes the eye of the casual observer first, as being for the most part, admirable, especially the first tree on page 6, the ox-eye daisy, p. 20, the Jug, p. 47, and the furniture, p. 55. The color plates vary greatly in excellence. The best are on pp. 21, 44, 92, 96 and 100. Of the life drawings none is more effective or more wholesome for children to study than that of the goat, p. 37. (A drawing of the antipodal sort appears on the next page, unfortunately.) The dog is well done, p. 36, and the heads, p. 43, and the boy, p. 30. The text throughout is written in a readable, agreeable style, quite moving even to a hardened teacher; one feels like trying to do such beautiful pencil work, and to make a handle look right, and to get a color scheme from a natural object, though knowing well that such results are beyond the average sixth grade child. The design, however, is easy enough, but the results are not pleasing; they are just like the work of children who have not been taught the *vital* principles. But then, who can teach design satisfactorily, anywhere? We all live in glass houses when it comes to that. Let us be thankful for every constructive effort, "Wrestle the battle along bravely," as Carlyle says, "and make no remarks."

**The Genesis of Art-Form. By Professor George L. Raymond, L. H. D., Princeton University. G. P. Putnam's Sons, 1904. 312 pp. 5 1-2 x 8, 100 illustrations. \$2.25.**

This revised edition of an earlier book is worthy of a place in the library of every growing supervisor and teacher of any phase of art. It is an antidote for narrowness, a cure for blindness, a stimulant for sluggishness in the realm of esthetics. The author shows the corres-

pondence between the terms used by the psychologist, the logician, the philosopher and the scientist, with those used by the poet, the musician, the painter, the sculptor, and the architect. He shows by an abundance of well chosen illustrations that the arts are but many phases of one art, and that the fundamental elements and laws of beauty are common to all. The book is not light reading, nor is it on the other hand ponderous. It requires close attention, but it invites that attention through a happy presentation of subject matter, and rewards it by sure and illuminating conclusions. Even a teacher of art ought to read at least one scholarly book a year.

**The Appreciation of Sculpture. By Russell Sturgis.**

**The Baker & Taylor Co., 1904. 236 pp., 6 x 9 1-2,  
75 illustrations.**

It would be difficult to name a popular handbook at once so scholarly and so understandable, so authoritative and so thoroughly enjoyable as this notable volume. Historical and literary references, personal experiences and points of view contribute their charm to the text, but never for a moment obscure the purpose of the author. From first to last Mr. Sturgis follows the gleam,—“Masses beautifully composed, made up of details beautifully modelled,”—and threads the mazes of sculptural art with a celerity of thought, a keenness of eye, a precision of taste and a catholicity of spirit, which lead one upon closing the book to exclaim, “Splendid!” Notwithstanding the author's lament over the impotence of language to express the refinements of modelling (even when supplemented by such beautiful half-tones as the book contains) he has managed to teach most effectively not only the difference between nature and art, and between other forms of art and sculpture, but between good sculpture and the great sculpture of all time. Here are a few of the illuminating thoughts: “Artistic feeling comes before any true study of nature at all.” “Out of the primitive desire for effect and expression rather than for close resemblance to nature, comes the great sculpture of the noblest time.” Speaking of modern realistic sculpture, like that of Barye and Caïn, representing animals under torture, Mr. Sturgis says, “It represents

a side of nature to be ignored when one is not compelled to face it, and in art one is never compelled to face it."

One could hardly read this book without becoming a lover of sculpture, certainly not without becoming a more intelligent observer of sculpture. It is a masterpiece.

## THE MAY MAGAZINES

### Booklovers.

Another educational number. From the first admirable article on the Protective Mimicry of Insects, to the Song of the Retreating Russians on the last page, it is filled with material useful in the school-room. The Birth of the Fashions will be welcomed by those who are beginning to take an interest in dress design in the upper grades. Some Color Etchings of Rouen (of which the first is the best) offer examples of composition of line. Among the Fiords of Norway is geographical, the chancellor of the Exchequer, historical; College Track Athletics, physiological; Railroad Landscape Gardening, sociological and esthetic. Some Photo-Drawings by L. L. Rousch should be studied by high school pupils who are possessed to copy Gibson in pen and ink. These drawings illustrate admirably the shifting of emphasis from the unimportant to the important details. It would help us if we could have the original photograph reproduced sometime, with the drawing from it by its side.

### Century.

Compare the clear, fresh, but subdued colors of Ivanowski's masterly frontispiece with the color plates in the Booklovers. (Read the note about Ivanowski's work on p. 157.) This is one of the best plates yet produced by the three tone process. Then compare the photograph of Mrs. Ward, p. 13, with the drawing by Sterner in the Booklovers, p. 720. What liberties has Sterner taken? Which shows the woman and which the novelist? After reading The Prize of Rome turn to p. 155 and salute those who are making the American Academy in Rome. In what respects do the photographs by A. L. Coburn, pp. 12-18, approach in excellence the work of good portrait painters? These are

better than second rate portraits, and not equal to the best portraits. Why? Frederic Dorr Steele's pen drawings, pp. 31-37, are wholesome studies for high school pupils. Compare the faces on p. 38 with those on p. 40 and on p. 42. Has Williams succeeded in doing that very difficult thing the representation of the same face under different conditions? If so he is an artist of more than ordinary ability. Fogarty has rendered the situation, p. 53, admirably, even brilliantly, but that on p. 54—! that is not only un-"important," there is absolutely nothing in such characters for "consolidation." From such a noisy picture as that on p. 66 one turns with pleasure to the calm of Guérin's Chateau of Loches, p. 72. Why the device of the man in the doorway and the lamp light? How different the picture without it! Page 83 shows another admirable piece of work by this young master. W. L. Jacobs has given us a Sandy and Ruth p. 107, quite equal to those drawn so cleverly by Alice Hegan Rice. Study the Sunset in Normandy in the light of the note on p. 157. Have a look at the new bear, p. 130. He's rather fine in line.

### **Chautauquan.**

The Beginning of Bird Study by Anna Botsford Comstock is the most important article for the common school teacher. The next in importance is Wagner and His Music by Thomas Whitney Surette. Walter L. Hervey writes of the University and the Continuation School.

### **Country Life.**

Almost anybody can draw a recognizable dog's head, but not one person in a thousand can draw the head of a sheep. This number furnishes admirable sheep pictures, and also pictures of the bronco and the flamingo, the last worthy of the epithet "sensational." An article on The Dining-Room and Kitchen offers seventeen interiors for pupils to study. Horace Greeley is the Famous American whose Country Home is exhibited this month. The Best Salad Plants are reproduced from photographs and offer helpful material to the teacher of plant

drawing. *Quality Pears for the Home Garden* has eighteen illustrations ready for use in teaching arrangement within an enclosing form next September.

### **Craftsman.**

The designs for sofa pillows, towels, vases, furniture, etc., are especially valuable this month, partly for their excellence and partly for their suggestiveness to teachers of handicraft. Among the best are the cabinet, p. 193; the lower candlestick, p. 194; the chair at the left, p. 197; the panel at the left p. 203; the pottery, pp. 209, 210; the drapery, p. xiv; and the pillow, p. xviii. *Home Training in Cabinet work* makes sensible suggestions, and Frederick Lamb writes intelligently of the Modern Use of Gothic, with eleven illustrations, among them that distinguished piece of design, the East Chapel at West Point by Crane, Goodhue and Ferguson. Charles E. Fairman describes the Twenty-seventh Exhibition of the Society of American Artists, N. Y., with seven illustrations including that marvel of technique (of which the half-tone gives but a hint), Mrs. Wiles and Miss Gladys, by Irving R. Wiles. Clarence Moores Weed contributes an article on Japanese Flower Jars, with a page showing seven distinct types of Japanese pottery side by side. The reproductions of photographs by the Misses Allen of Deerfield, good as they are, give but the faintest idea of the superb work these artists are doing. Go to Deerfield this summer and see the original prints! For fine art in English read Dr. Griffith's article on Ito.

### **Delineator.**

Art in dress? Yes, occasionally; but art in Pattern Books!—that is in its infancy. There is a good beginning in the work of Mary Ponton Gardner p. 791, and in such drawings as 8420 on p. 795, 8370 on p. 796, and 8357 on p. 799. Of the color plates the best is on p. 761, the worst on p. 763. The Collector's Manual deals with chairs, twenty-six illustrations. Frank Baum tells the tale of The Enchanted Buffalo. Bull's drawings are good but not equal to his best, for the drawing is shaky and the values are not carefully studied. Of the



designs in needlework the best are the jacket p. 868; the centerpiece, p. 871; the collar and cuff set p. 874; and the canvas belt, p. 876. Appropriateness of design to material, unity in effect and harmony among all the parts, these are the tests of fine work of every sort.

### **Harper's.**

A most unusual frontispiece! An example of what Howard Pyle can do when he does his best—well composed, richly colored, well drawn, thoroughly original in composition. It's a far cry from this to the half-tone at p. 908. In *Old Immortality* at p. 960 Pyle's better qualities appear again. Aside from this half-tone there are few others of interest except the fresh and vigorous work of Elizabeth Shippen Green, for *The Wings*, pp. 946, 949, 953, and 955. These are worth studying. So also are Pennell's drawings for *Queen Eleanor's Funeral March*, even if his Charing Cross was reversed in the process of reproducing. The most human hens ever drawn are probably those by F. Strothmann, pp. 973-977. Don't overlook Peter Newell's *Fable*, p. 980—nor forget it. The best reading for the teacher of art is *The Temple of Susinak* by Jacques de Morgan, seventeen illustrations.

### **House Beautiful.**

An eye-catching cover! On pp. 19-20 is an article on Boutet de Monvel by Prof. Pattison of the Art Institute, Chicago, unfortunately without illustrations. *Framed Plaster Casts*, by Lewis L. Young, should be read by any one about to place casts in his schoolroom. *A Suburban Garden*, and *Shrubs in the Order of their Blooming* will serve those making school gardens. *How Other People Live*, a series of eight excellent half-tones, will be prized by every teacher of elementary geography.

### **McClure's.**

There are two rather novel types of illustration in this magazine this month, the delicate, pencil-like drawings by Frank Craig, pp. 17-18, and the strong, charcoal-like drawings by F. Walter Taylor, pp. 93-96, each in these cases well adapted to the subject. The illustra-

tions which catch the eye, and are brilliant examples of the conventional black-and-white work, are those by M. J. Burns, for Mr. McGrath's article, *The Terror of the Sea*. But of all the illustrations those which will best repay study for their drawing, their composition, their textures and their color, are those by Reginald Birch for *Charles Stuart and the Burglar*. How much a single color and black will do when well handled! Turn from these to the illustrations by Cory for *The Marriage Morn*. Cory's appear amateurish and timid in comparison, although they are not bad drawings.

### Outing.

Under the outlandish title, *The Lost Seladang of Noa Anak*, by Caspar Whitney, will be found some admirable studies in comparative anatomy, animals of the buffalo kind being the topic. The illustrations for the article on *Polo Ponies* give good horse outlines. Dan Beard tells *How to Build a Cheap Boat*, and John Burroughs gives his opinion as to whether animals are sympathetic. *Cotton Patch Life in Tennessee* is admirably set forth by Clifton Johnson with seven fine pictures.

### Printing Art.

The May number is rich in fine color schemes: I (One color and black) The cover, at p. 132, on p. 137, (at the top), and pp. 142, 143. II (Monochromatic harmony, tones of one color) At p. 126, tints of YO; at p. 127, shades of YO; at p. 166, neutralized tones of YO; at p. 170, tones of G. III (Analogous harmony, tones of similar colors) at p. 136, a Y-G; at p. 160, an O-Y; at p. 161, a Y-O. IV (Complementary harmony, complementary colors reciprocally keyed) At p. 148, R+G; between pp. 164-165, R+G; at p. 172, R+G. There are excellent examples of color effects produced by two printings, at p. 149; three printings, the superb Tissot illustrations before pp. 144-145, and four printings, before p. 171. The "Rose o' the River" is especially delicate, pure, and rich in color qualities. "Kellogg's Lists" at p. 160 is an unusually good bit of "tool" design, in red and gold. There is an effective bit of line drawing and design at p. 124.

**Scribner's.**

Those who remember the splendid illustrations by Edwin B. Child in Scribner's for October, 1904 (and who could forget them?) will be delighted with this new series for *The Marble Mountains*, and especially with the "caves," p. 517, the "Powerful lines," p. 519, and the "shadowy forms," p. 521. Another series of superb illustrations is that by Frank E. Schoonover for his article *Breaking Trail*. In these drawings, for about the first time in history, blue is used in a perfectly satisfactory way. Another astonishingly fine series of illustrations is that by Frank French for his article on *The Awakening of the Trees*. How fine the result can be when artist and craftsman are one again, and efficient! The half-tones for *Over Night at the Edge of the Grand Canyon* celebrate a triumph in modern photographic picture making. Don't overlook John LaFarge's *Recording of Precedents*, pp. 604 and 638.

**St. Nicholas.**

Queen Zixi is in black and yellow and as charming as ever. In *the World without Sun* is positively gruesome. The most useful school articles are Caffin's seventh paper on *How to Study Pictures*, in which he compares Hobbema with Claude Lorrain; *Our Friends the Trees* by Edwin W. Foster, with adequate illustration; *The Bluebird*, six illustrations, by Silas A. Lottridge; *Queer Carriers*, by Gerrish Eldredge, and the always valuable *Nature and Science* edited by Mr. Bigelow.

There are sweet little girl heads by Isabel Davis, p. 617; cute little fairies by Margaret Ely Webb, p. 624; amusing animal studies by Reginald Birch, pp. 632-633; and some jolly paper cuttings by Ruth Ingraham, pp. 637-638. The seventh paper for the *Practical Boy*, by Joseph H. Adams, deals with Boats.

**Studio.**

The illustrations from the International Society's Whistler Exhibition while they do not show the master at his best are characteristic. Two of them are from originals in the Museum of Fine Arts, Boston.

Of the others three emphasize, perhaps too strongly, the erratic elements in his genius. Variations in Violet and Green, p. 225, the Nocturne in Blue and Silver, p. 235, and the Study in Brown, p. 231, while masterpieces in notan are provokingly curious in composition. The most entertaining work presented this month is that by Arthur Rackham, thoroughly saturated with nature, but wholly within the realm of the imagination. A Room Decorated, by Charles Condor, provokes the remark that some people would better read Russell Sturgis on the female figure in art, and Ruskin on beauty in proportion and curvature. Why should anybody in these days wish to make horse-collars and chain-links and fill them with posed models,—unidealized figures and forms in and around idealized landscapes? The work of Prof. Ludwig Dill reminds one of the savage compositions of Caravaggio, but one must admit that the subjects are less revolting and that the first (p. 210) and the last (p. 216) of these are almost delightful. The etchings of Charles Jacque, the next artist in the book, are quite so, but in that by Paul Hellen, p. 224, delight passes over into astonishment that such a vivid effect of reality could be attained by such a slap-dash performance (except in the face!) Japanese Art at the St. Louis Fair is represented by many beautiful half-tones, some of them veritable masterpieces in line composition and in notan, for example, the "wall paper," p. 244, the "peafowl," p. 245, and the "flower vase," p. 248, Christopher Dean's Spring, pp. 268-269, are wholly admirable, absolutely consistent in every detail. The Picturesque Cottages, pp. 278-279 are excellent, but the two photographic studies next, are even better. Five half-tones illustrate Arthur Hoeber's review of the Exhibition of the Society of American Artists, and four set forth Franklin Simmons and his work as a sculptor.

### World Today.

This might be called a Russian Number. Count Cassini writes of Russia's Internal Troubles, and C. Arthur Williams of Count Cassini. Hon. Lambert True contributes an article on The United States and Russia, and Gregory Wilenkin on the Political and Financial Organization of Russia. There are other articles on The Russian Peasant

as a Soldier, Schools for the Peasantry in Russia, and the Student Strike in Russia. For art teachers, however the important article is Art in Russia by James W. Pattison, with eight of those robust pictures which have made Russia famous in the art world within a generation. There are many tinted half-tones of Russian scenery (and others of Mexican scenery) all too green to be pleasing.

### World's Work.

A Money Test of Art Appreciation by Charles H. Caffin, contains fourteen reproductions of famous works of art in America which have cost from \$2400 to \$66,000 each. The article is of great value to art teachers. Among other good things are Summer Camps for Boys, Electricity Transforming Traffic, and the Kansas Oil Fight. The Fight for Trade schools, by Frank W. Noxon presents one manifestation of the educational ferment now working in the Old Bay State.

### Miscellaneous.

Masters in Art for April presented Mantegna, the May number presents Chardin. As the lesser men are presented so admirably one cannot but feel how great they would be were it not for the greatest.

Among the pictures in the Perry Magazine for May are Laurens' great painting the Excommunication of Robert the Pious, Boulanger's Barber Shop and his Appian Way. The most interesting article is on The Statute of Sacajawea, the Birdwoman, a work by Miss Alice Cooper.

The Ladies Home Journal for May contains The First Composite Madonna in the world, a face derived from 271 paintings. The Dragon Bedquilt by Gazo Foudji, is an admirable sofa pillow design! The "Before and After" pictures of back yards, pp. 34-35, are worth having to encourage such work elsewhere.

In the manual Training Magazine for April, Dr. James P. Haney begins a series of articles on Applied Design. If this first installment is a fair sample, as no doubt it is, the series will be well worth having. The text is definite and clear and the illustrations are to the point.

The Outlook for May 6 has a well illustrated article by Maurice B. Biscoe on Old and New Church Building. Dr. Hale contributes a first paper, admirable, of course, of a series called Tarry at Home Travels. This deals with the State of Maine, as only the venerable Doctor can. Jacob A. Riis describes Our Beautiful Summer (in the Old Country).

Le Moniteur du Dessin for April contains an article on Instruction in Drawing in American Schools, which enables us (excusing one or two amusing blunders) to see ourselves as a Frenchman sees us. The same number contains a page of admirable interpretations of natural forms in the terms of l'art nouveau.

## EDITORIAL

EVERYBODY has heard about the "art atmosphere" of Paris,—an indefinable, intangible something that is favorable to budding genius; an unbuyable, non-importable commodity, not to be found in America—to be found, in fact, only in Paris. Without doubt the Parisian "art atmosphere" is to be found in Paris only, but there are others! There is one in Dresden, there is a potent one in Rome central on Monte Pincio, there is another in London, and there is one in Philadelphia (not to mention at this time other American cities). If any reader of these words has never breathed this Parnassian air, if it has been to him a fairy tale, a nonentity, a figment of abnormal fancy, let him take time to visit the School of Industrial Art at Philadelphia. From the moment his hand rests in the warm, welcoming palm of Leslie W. Miller the paternal head of that institution, until the moment he passes regretfully between the classic columns and finds himself again on the Broad way that leadeth unto—City Hall, he will know by experience what an "art atmosphere" is, and how electric it may be. I never visit the place without longing for the old student frock that hangs in my attic, for my charcoal and colors and brushes, my clay and my plaster, my 6H pencil and my altneders. O, to be a boy again! To look and listen, to dream and study and dream again! To plan books and furniture, parks and fountains and monuments, frescoes and temples with the serene

enthusiasm of a master with unlimited time and unlimited wealth at his disposal and the contract surely his! The rambling old building with its garden heart, with its cosy studios surprising the visitor at every turn, with its splendid collections of photographs, casts, still life stuff, textiles, and what not? with its walls hung with the work of its students, many of them now famous, with its enthusiastic teachers and its earnest pupils, is a masterpiece of which Leslie Miller and his associates may well be proud. And besides all this, it is so up-to-date! It has the best textile machinery and the best modeling room in America; its splendid past is but the bole of an ever green and fruitful present.

¶ One of the teachers in this school is Mrs. F. D. Sweeny, one of the most successful artists in stained and mosaic glass to be found in the country. Mrs. Sweeny contributes the first article in our June number, that on The Stencil. For adequate illustration of the possibilities of the stencil, see the walls of the School of Industrial Art, Philadelphia.

¶ The second article, that by Mr. Hillyer, of Baltimore, came to me through the mail unannounced. This is the kind of thing which compensates an editor for many hours of the blues—of the blue pencil.\* To receive a simple, sensible, helpful article,

\* The Dixon Pencil Company makes unerring editorial blue pencils by the mile to supply the editors of England, America—and Japan. The Russian editors use black—Siberian graphite!—but the pencils sometimes mark out the wrong things. Dixon's never do!



which does not swash with generalities, or offend the sense because of its poor English, is a pleasure to be remembered, hoped for daily, asked for persistently. I hope every teacher will lay to heart Mr. Hillyer's first sentence.

¶ Miss Sewall's article on applied design will be welcomed by teachers everywhere who wish for "practical" work. It suggests endless possibilities in the realm of genuine art education,—the kind that is operative in every day life for every individual,—the kind that Mr. Frank Alva Parsons used to have in his school in Malden. I have searched in every room in his building without finding, among all the hundreds of children rich or poor, one inharmoniously dressed. What is "art education" good for, anyhow? If it doesn't convict of sin and bring forth fruits meet for repentance in the realm of esthetics, it is impotent and useless.

¶ Mr. Turner's article, the last in the series on Basketry, maintains his reputation as a writer of "practical" contributions to the literature of handicraft. I wish to commend especially the illustrations, made from photographs taken by Mr. Turner himself. They are models for the emulation of those who are interested in illustrative photography. These articles will soon be published in the form of a booklet for the use of students.

¶ The Outline this month includes a new feature, a course for ungraded schools by Mr. Walter Sargent, who is thoroughly conversant with all the conditions under which drawing and the other manual arts must be taught in these schools. The high school outline has been omitted for the reason that for country high schools the ninth grade grammar work is sufficiently difficult, while for city high schools with complicated programs the work outlined last year was too elementary. The space occupied by that outline can be used more helpfully to all concerned, I believe, by filling it with examples of the best high school work. The School Arts Book must be made for the grade teacher, primarily, not for the supervisor. In city high schools the drawing is taught by specialists, who need illustrative material rather than outlines.

¶ The motto on the Bulletin last month was born of experience. One year ago I announced the good things to appear in the School Arts Book during the next twelve months. They did not all appear. The chief sinner was a man by the name of Bailey who promised us a series, "profusely illustrated," dealing with the forms and laws which underlie all beautiful objects. I felt safe in making the announcement for I had seen the whole series blocked out on paper, with all the illustrations in the form of sketches; but, alas, he failed us, and his only excuse

was the mummied one, "No time." I shall make no promises hereafter, But I may say that I now have on hand many good manuscripts and illustrations which will make the next volume, September, 1905 to June 1906, notably interesting and helpful to teachers of every grade. Among other things are the prize drawings gathered by the monthly competitions, some of which will appear in every number. Then there are contributions by Dr. Haney of New York; Cheshire Lowton Boone of Montclair; Mabel B. Soper of Wellesley; Amy R. Whittier of Lowell; Helene C. Jensen of Stamford, Conn.; Mabel J. Chase of Newark; Otto W. Beck of Pratt Institute; C. Valentine Kirby of Denver; Clarence Moores Weed of Lowell, author of *The Flower Beautiful*; Mary L. Cook of Hingham, Mass.; Edward C. Newell of Medford, Mass.; Walter J. Kenyon of San Francisco; James Hall of New York; Frederick L. Burnham of Providence; Fred H. Daniels of Springfield; George T. Sperry of Westfield Normal School; Abby I. Fiske, Newton, Mass.; Mrs. B. H. Bristol, Waterbury, Conn.; Irene Weir of Brookline; Mrs. Caroline R. Watson of Hartford; D. R. Augsburg of Oakland, Cal., and Walter Sargent, State Supervisor of Drawing, Massachusetts. These, together with the articles promised by other well known teachers and writers for teachers, will give every subscriber his "fourteen cents worth" to say the least, every month this year.

¶ Correlation in school work is important, but coöperation in education is of more far reaching importance. When the architect, the landscape gardener, the painter, sculptor, and frame maker, the manufacturers of school furniture, school books, school charts, and school supplies of all kinds, the professional educator and the practical teacher, and the publishers of educational literature, all work together to train children to appreciate beauty, to strive for beauty, to be satisfied with nothing short of beauty, many of our art educational problems will cease to exist. A notable manifestation of this coöperative spirit has appeared in the "Crayola" contest, inaugurated by Messrs. Binney & Smith of New York, advertised in the School Arts Book and other periodicals, furthered by supervisors and teachers, participated in most heartily by many hundreds of children scattered over thirty-seven states and Canada, and judged by a school master, of exceptional training and ability, a college professor and a State Supervisor of Drawing.

Seldom has a competition been so intelligently planned, so thoroughly advertised, and so successfully carried out. It has been educational in the broadest sense from start to finish. It has aroused a wide interest in color, created enthusiasm in many a school, and in its published results will undoubtedly educate still further those who tried and failed. Those who won the generous prizes may be sure that they

were fairly won. And those who did not win them may be sure that the effort has yielded good returns nevertheless,—returns to be reckoned not in money but in those finer units of wealth, called taste and skill. I am sure that teachers everywhere will second the Editor's motion for a vote of thanks to Messrs. Binney and Smith for this helpful competition.

¶ The most beautiful pamphlets ever published by a Supervisor for his teachers are, in all probability, those of Mr James Frederick Hopkins, Director of Drawing for the city of Boston. The last in this notable series is *Italy in Art and Story*, a pamphlet of thirty-six pages, containing twenty-five fine half-tones, and more than seventy titles of books bearing directly upon the subject. The pamphlet is an illustrated Syllabus of lectures given by Mr. Hopkins before the Boston teachers during February and March, 1905, lectures famous for their superb stere-opticon illustrations.

¶ Other pamphlets which have come to hand lately, all well worth having, are as follows:

*The House Beautiful and its Relation to the City Beautiful*, by Andrew Wright Crawford, containing also an article on Window Gardening by Herbert D. Hemenway. This may be had upon application to the American Civic Association, North American Building, Philadelphia, Pa.

*Arbor Day*, another publication of the American Civic Association, by Warren H. Manning, Tremont Building, Boston.

Art Courses Offered by the Brookline High School, by Miss Irene Weir, Director of Art, Brookline, Mass., containing four courses for each of four years.

Prospectus of the Department of Design, School of the Museum of Fine Arts, Boston, Mass. Mr. C. Howard Walker is Director of this Department. The pamphlet contains twenty-eight illustrations of students' work.

Supplement to Matsuki's Catalogue of Japanese Artist's Materials, containing more than a hundred useful illustrations.

Prospectus of the New York State School of Clay-Working and Ceramics, Alfred, N. Y., with nine pages of illustrations, several giving pottery designs.

Bird Day in the Schools, Circular No. 17, Division of Biological Survey.

The School Garden, Farmers' Bulletin, No. 218.

Tree Planting on Rural School Grounds, Farmers' Bulletin, No. 134. For this and the preceding two apply to The Department of Agriculture, Division of Publications, Washington, D. C.

**¶ The Departments of Art and Manual Training at the N. E. A. meetings at Asbury Park, N. J., July 3-7, offer programs which will attract a large attendance.**

Among the speakers are Arthur H. Chamberlain, Pasadena; Frank M. McMurry, Columbia University; Charles F. Warner, Technical Arts High School, Springfield, Mass.; Charles H. Keyes, Hartford, Conn.; Miss Katharine E. Dopp, University of Chicago; Miss Anna C. Hedges, Pratt Institute; Mrs. Matilda E. Riley, St. Louis; F. Louis Soldan, St. Louis; Charles M. Carter, Denver, Colo.; Henry Turner Bailey, Editor of the School Arts Book; Miss Emma M. Church, Academy of Fine Arts, Chicago; James Hall, Ethical Culture School, New York; Frank H. Collins, New York; Charles R. Richards, Teachers' College; Robert A. Kissack, St. Louis; Dr. James P. Haney, New York; Mrs. Ida Hood Clark, Milwaukee.

¶ The Robert G. Shaw School, Boston, Mass., publishes souvenir postal cards designed by the pupils and printed in color from plates made directly from the pupils' drawings. These are sold at a slight advance on the cost to start a fund for the purchase of beautiful objects. Where there's a will, there's a way.

¶ The Eric Pape School of Art, now approaching the close of its seventh year, is completing another season of successful and productive art study. The studio work for the half-year, September to February, as shown in the annual concours, gives evidence of sound training and intelligent supervision. A large number of students will spend the month of May drawing and painting at Marblehead, Mass., for the second time selected as the spring sketching ground. The awards for high standing in the various branches taught for the first half-year are as follows :

For best standing in Life Drawing, Norman I. Black of Malden, Mass.; for Costume Drawing, Franklin C. Pillsbury of Boston; for Portrait, Albert R. Thayer of Boston; for Decorative Design, Miss Millie E. Starbuck, of Mt. Auburn, Mass.; for Composition Sketches, F. Armand Both of Portland, Me., and Miss Elizabeth Withington of Brookline, Mass.; for best rendering of Initial Letters, Norman I. Black; for Book Decoration, Harold J. Greenwood of Worcester, Mass.; for best progress of first year student in Life and Costume Drawing, Miss Jean Armington of Whitefield, N. H.; best average in design, first year student, H. Edwin Ritzman of Somerville, Mass.

At the present Water Color Exhibition at the Boston Art Club there are two examples of the work of Miss Nancy Flagg, who was for three years a student at this school. These are "The Certosa at Capri," and "The Campanile at Capri." Miss Flagg has been at work in Italy during the past year.

¶ Let's not forget to make our graduations pieces of applied art, simple, appropriate to the grade, orderly, beautiful. Here is a suggestion.

My Dear Mr. Bailey :

In looking over the "School Arts Book" the other day I chanced upon your plea, at least I take it to be yours, for simple closing day exercises in the primary and grammar schools.

I decided to send you the programme for our young children in the grammar school. Seven days were spent in the preparation and it was given just when the children were "red hot" with pride. You will notice that it was during the cool morning hours. Had you been here you would have seen the girls in simple white gowns.

## PROGRAM

### CHAPEL

IMPERSONATIONS	.	.	.	.	.	.	Sixth Class
Characters selected from History and Bible studies							
Helen of Troy	.	.	.	.	.	Mary Mohrlein	
Achilles	.	.	.	.	.	Lucy Fisher	
Delphic Oracle	.	.	.	.	.	Frances Webb	
Esther	.	.	.	.	.	Esther Friedman	
Pocahontas	.	.	.	.	.	Lillie Pugh	
CHORUS, "Spring Blossoms"	.	.	.	.	.	E. W. Valentine	
TOME	.	.	.	.	.	.	Fifth Class
CHORUS, "Voices of the Woods"	.	.	.	.	.	A. Rubenstein	



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**NOTES**

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**EDITOR**

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THE FLAG . . . . .	Fifth and Sixth Classes
NATIONAL HYMN, "The Star-Spangled Banner"	
Hiawatha . . . . .	Seventh Class
JAPANESE DRILL . . . . .	Eighth Class
CHORUS, "Spring Song" . . . . .	<i>E. Lassen</i>

" AMERICA "

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BASE BALL

A challenged game between the boys of the Lower Sixth  
and Upper Sixth Classes  
Mr. Willis Cooling, Coach

Truly yours

Miss Myra I. Billings,  
The Jacob Tome Institute,

August 7, 1904.

Port Deposit, Md.

¶ Those who attended the meeting of the Eastern Art Teachers' Association at Trenton had the pleasure of hearing a masterly report, on the Second International Congress held at Berne last summer, presented most admirably by Miss Mary C. Wheeler of Providence. All who listened to that report must have felt how important the next International Congress is likely to be, and must have entertained a hope that somehow 1908 would find them in London. All who wish to keep in touch with the movement which is destined to make the London Conference an epoch-making event in the history of art education, should join the British and American Correspondence Association, an organization effected

at Berne last summer, for the purpose of enlisting the hearty coöperation of teachers of drawing and the arts throughout the English speaking world. Membership costs one dollar a year, and may be secured through application to Henry Turner Bailey, North Scituate, Mass., who was appointed at Berne as Secretary for the American Section. The first circular of information will be sent upon application, without charge.

¶ The most significant event at the Trenton meeting was the appointment of a committee of three, Dr. James Parton Haney, of New York, chairman, to co-operate with committees from other educational organizations in a movement to secure the recognition of drawing as a significant subject in the entrance examinations of colleges and other institutions of learning. The other members of the committee are Miss Mary C. Wheeler of Providence, and Mr. Bailey.

¶ The University of Chicago will issue on June 1st a new and enlarged edition of *The Place of Industries in Elementary Education* by Katherine Elizabeth Dopp. This important contribution to educational literature has been somewhat enlarged by the addition of a new chapter giving in outline a course in colonial history, and, in addition, the book has been fully illustrated from many original

photographs of children actually employed in industrial work. It offers much towards solving the problem of handwork by the grades, and will also determine a new basis or outlook for industrial training in the higher grades.

¶ The increasing interest in pottery reminds me of a pioneer in this phase of constructive design, Prof. William Woodward, Newcomb College, Tulane University, New Orleans, La., whose long experience and high success have qualified him to speak with authority. Those who are so fortunate as to be able to attend his summer school will receive inspiration and help, even if no course in pottery is given, but Prof. Woodward ought to give us something in printed form to serve as a guide to the zealous advocates of this latest phase of constructive design for schools.

## APRIL-MAY COMPETITION

### NATURE DRAWING

#### AWARDS

##### First Prize, \$5.

Inabelle Woods, Bloodroot in color, Grade VIII, Groton, Mass.

##### Second Prize, \$3, each.

Joseph Hoylen, The House that Jack Built, Grade IV, Forestville, Conn.

Helen M. Copeland, Jonquil in outline, Grade IX, Newton, Mass.

##### Third Prize, School Arts Book for a year.

Florence Gannett, Grade IX, Augusta, Me.

Inez C. Litchfield, Grade IX, Egypt, Mass.

Edith Dahlgren, Grade IV, Bristol, Conn.

Leo Collins, Grade IX, Easthampton, Mass.

Elizabeth Noyes, Grade IX, Hopedale, Mass.

##### Fourth Prize, Box of Wadsworth, Howland & Co.'s Water Colors.

Daniel Work, Grade VI, Cheltenham, Pa.

Hattie Small, Grade VII, Augusta, Me.

Charles Voigt, Grade IX, Easthampton, Mass.

Anna Willis, Grade V, Delaware, O.

Pearl Stockton, Grade III. (No town given.)\*

Bradford Bates, Grade I, Central School.\*

Raymond Hale, Grade IV, Middletown, Conn.

Mary E. Higgins, Grade IV, Brookline, Mass.

Irma J. Cole, Grade VIII, Scituate, Mass.

Eva Oldaker, Grade VIII, Delaware, O.

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\* Please send complete address to The Davis Press, Worcester, Mass.

### HONORABLE MENTION

Flossie Abbott, Augusta, Me.	Clifford Jaynes, Delaware, O.
Jessie Anderson, Middletown, Ct.	Charlotte Johnson, Nahant.
Lee Roy Barrett, Delaware, O.	Lillie Keith, Indiana town, U. S.
Esther M. Bell, Middletown, Ct.	Marion Lamb, Greenfield.
Lauren Bradley, E. Bristol, Ct.	Aurora Lapoint, Easthampton.
Frank Brown, Barre, Mass.	Charles Lolinck, Easthampton.
Thomas Coleman, N. Weymouth.	Elizabeth A. Longfellow, Scituate.
Winifred Colley, Forestville, Ct.	Frederick Manning, Braintree.
John Creswell, E. Braintree.	Herbert McDonald, S. Ashburnham.
Lula Cummings, N. Sudbury.	Jennie McIntosh, Middletown, Ct.
Ruth Davis, Ashburnham.	George Mckenzie, Brookline.
John T. Dizer, E. Weymouth.	Gertrude Messier, Easthampton.
Fannie B. Dow, Nahant.	Millie Morton, Barre.
Harold Duffy, E. Bristol, Ct.	Ida Nash, Nahant.
Ethel Emery, Augusta, Me.	Agnes Nicol, Easthampton.
Henry Everding, Forestville, Ct.	Carolyn C. Norton, Bristol, Ct.
Elizabeth Ferguson, Ashburnham.	Eva Oldaker, Delaware, Ohio.
Andrew Fletcher, Bristol, Ct.	Edith Patterson, Somerville.
Florence, (flicker colored).	John Porter, Somerville.
Adelaide Foster, Brookline.	L. A. R., Center Bellingham.
George Frazier, E. Braintree.	Frances Ratcliffe, Middletown, Ct.
Lewis Fretz, Cheltenham, Pa.	Florence Reeder, Delaware, O.
Raymond Fuller, Bristol, Ct.	Clara B. Robinson, Groton.
Elsie Gill, Middletown, Ct.	James Santacrose, E. Weymouth.
David Gilmore, Middletown, Ct.	James Thacher, Somerville.
Helen Graham, Newton Centre.	Emma Vinal, Scituate.
Elsie Gray, Easthampton.	W. W., Center Bellingham.
A. L. Hadley, Sudbury.	Cedric Warren, E. Braintree.
Mildred Gilbert Hall, S. Sudbury.	Isabella Webb, Scituate.
Raymond Hale, Middletown, Ct.	Anna Willis, Delaware, O.
Mary Higgins, Brookline.	Inabelle Woods, Groton.
Ethel Hill, Middletown Ct.	Clara Zeeb, Middletown, Ct.
Ina M. Hytchcock, Middletown, Ct.	

The drawings were only fair, as a whole. Evidently the knowledge gained last fall as to proper placing on the sheet, enclosing lines

of good proportion, harmony of line, and balance of mass, had, alas, too often, the character of the morning dew! The most vital sort of correlation consists in grafting knowledge upon previous knowledge so that the fruits are constantly improving. The boy who learns the table of three in the primary grades should not be allowed to forget it in any grade thereafter, and he who has once learned how to place a drawing well on a sheet should not be allowed to forget thereafter how to do it. He should never misplace a thing again.

The next work will be better.

The addresses are still incomplete. Don't be ashamed of your name and place of residence!

## SCHOOLROOM WIT CONTEST\*

### AWARDS

#### First Prize \$50.00

Miss Elizabeth Smith, 3015 Washington Ave., Cairo, Ill.

#### Second Prize \$35.00

Miss Grace H. Trefethen, 56 Washington St., Taunton, Mass.

#### Third Prize \$25.00

Miss Lida Crickard, 11 So. Union St., Delaware, Ohio.

#### Fourth Prize \$15.00

Miss Matilda Miller, 713 Fifth Ave., Eau Claire, Wis.

#### Fifth Prize \$10.00

Miss Idella Seldis, Eliot School, Boston, Mass.

#### Five Prizes of \$5.00 each

Miss Florence A. Wentworth, Whitinsville, Mass.

Miss Pearl Duchess Westfall, Spencer, Ind.

Miss Laura J. Westcott, Illinois Woman's College, Jacksonville, Ill.

Miss Emma H. Gage, 208 Broadway, Methuen, Mass.

Miss M. E. Willis, 28 Lester St., Ansonia, Conn.

#### Forty Prizes of \$1.00 each

Miss Florence E. Bigelow, Hyde Park High School, Chicago, Ill.

Miss Isabelle Roberts, Gilby, N. Dak.

Miss Olive A. Wilson, 75 S. Court St., Athens, O.

Miss Eliza T. Moses, Monmouth, Ill.

Miss M. A. Puinly, 47 Park St., New Haven, Conn.

Miss Annie W. Newell, 10 Lowell St., Worcester, Mass.

Miss Alhambra Floyd, Utica, Minn.

Miss Adah D. Gibbon, 516 Spofford Ave., San Antonio, Texas.

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\* Hundreds of examples were ruled out because they were not original. They had previously appeared in print in the almanacs, joke books, Sunday papers, magazines, etc.

Miss Ella S. Switzer, Gilpin School, Denver, Colo.  
 Miss Alice J. Newton, Whipple School, Portsmouth, N. H.  
 Miss Lillian Craig, 223 Broadway, Camden, N. J.  
 Mr. C. A. Hinkle, Mason, O.  
 Mr. L. Parkinson, 114 E. Colorado St., St. Paul, Minn.  
 Miss Berta Randabaugh, Celina, Ohio.  
 Miss Mary A. Haley, 117 Summer St., Somerville, Mass.  
 Miss B. G. Page, Ferguson, Mo.  
 Miss Ella V. Ricker, 700 Carrollton Ave., Baltimore, Md.  
 Miss Maud H. Millard, 108 S. Oak Park W., Oak Park, Ill.  
 Miss Emma W. Thomas, 411 State St., Lafayette, Ind.  
 Miss Winifred H. Edson, Caneadea, N. Y.  
 Miss A. Louise Penneman, 10 Lowell St., Worcester, Mass.  
 Miss Adelaide L. Herrick, 209 Dove St., Dunkirk, N. Y.  
 Miss Mary F. O'Mullin, Parrsboro, Nova Scotia.  
 Miss Eleanor Golay, 19 N. Warman Ave., Indianapolis, Ind.  
 Miss Kate D. Peck, 16 Summer St., St. Johnsbury, Vt.  
 Mr. C. D. Wead, Fort Wayne, Ind.  
 Miss Margaret Beattie, Newport, Ark.  
 Miss Florence E. de Rochemont, 50 Tudor St., Chelsea, Mass.  
 Miss Virginia L. Phillips, 705 York St., Newport, Ky.  
 Miss A. D. Shaw, 72 School St., Concord, N. H.  
 Miss Laura M. Chadbourne, 23 Main St., St. Johnsbury, Vt.  
 Miss Esther L. Patchen, 401 N. Albany St., Ithaca, N. Y.  
 M. M. Thomas, 112 Winthrop Rd., Brookline, Mass.  
 Miss Alice M. Sibley, 86 Winthrop St., Roxbury, Mass.  
 Miss Florence M. Murphy, Skowhegan, Maine.  
 Miss Grace E. Hackett, 8 Lisle St., East Braintree, Mass.  
 Miss Mabel Brigham, 28 Church St., N. Attleboro, Mass.  
 Miss Alice W. Ford, 625 Portland Ave., St. Paul, Minn.  
 Miss Virginia L. Phillips, 705 York St., Newport, Ky.  
 Miss Laura F. Hollinshead, 1320 East Second St., Duluth, Minn.



## THE "CRAYOLA" PRIZE CONTEST

The variety and scope of the work submitted justifies the claim that all the effects of Oil, Water Color and Pastel can be reproduced with this simple and inexpensive medium.

The following is a list of prize winners:

### CLASS "A," DIVISION I

#### First Prize \$50.00.

G. Laurence Hirschberg, Lafayette High School, Buffalo, N. Y.

#### Second Prizes \$20.00 each.

Philip Lyford, English High School, Worcester, Mass.

Fred A. Demmler, Allegheny High School, Allegheny, Pa.

#### Third Prizes \$10.00 each.

Stafford Lelean Jory, Stockton High School, Stockton, Cal.

Carrie G. Gumm, Public Industrial Art School, Philadelphia, Pa.

Irene Wilson, Rockford High School, Rockford, Ill.

#### Fourth Prizes \$5.00 each.

Caroline M. Field, Public School, No. 140, New York.

Ruth H. Houseley, High School, Holyoke, Mass.

Valentine Bourke, Boys High School, Brooklyn, N. Y.

Eva Olian, Springfield High School, Springfield, Ill.

Paul S. Alday, Drexel Institute, Philadelphia, Pa.

#### Fifth Prizes \$2.00 each.

Ruby M. Burroughs, Lafayette Public School, Lafayette, Ind.

Grace Miller, St. Mary's Academy, Monroe, Mich.

Fern Velzey, Ishpeming Public School, Ishpeming, Mich.

Lois T. Rice, Newton Public School, West Newton, Mass.

Bessie Maloney, Easthampton Public School, Easthampton, Mass.

Lily Conrad, Anaheim Public School, Anaheim, Cal.

Thos. Furlong, Jr., Central High School, St. Louis, Mo.

Elsie Lillian Downing, Girls High School, Brooklyn, N. Y.

Arthur M. Smith, Paterson High School, Paterson, N. J.

Edmund Woolrych, Horace Mann School, St. Louis, Mo.

#### HONORABLE MENTION

##### One box Artist's and Designer's "Crayola."

Bessie Humphrey, St Mary's Academy, Monroe, Mich.  
Urban K. Shay, Central High School, Philadelphia, Pa.  
William Dixon Shaffer, Claremont Public School, Evansville, Ind.  
Mabel Staub, 4155 Germ. Ave., Sta. "R," Philadelphia, Pa.  
Fred Klie, Hoboken High School, Hoboken, N. J.  
Cordner Howard Smith, Public School, Washington, Ga.  
Helen Goodman, St. Mary's Academy, Monroe, Mich.  
Ellen Ericson, Covington High School, Covington, Ind.  
Gaston Balme, Commercial High School, Brooklyn, N. Y.  
Vera E. Chapman, Holyoke High School, Holyoke, Mass.  
Frances Duncombe, St. Mary's Academy, Monroe, Mich.  
Sadie E. Soule, Fitchburg High School, Fitchburg, Mass.  
Nora A. Baird, Paterson High School, Paterson, N. J.  
I. J. Baradofsky, 332 League St., Philadelphia, Pa.  
John Harbeson, Public Industrial Art School, Philadelphia, Pa.  
Edith Vandine, Paterson High School, Paterson, N. J.  
Florence Castiglione, Public Industrial Art School, Phila., Pa.  
Frances Walker, Durango, Col.  
Jessie Ballard, Township High School, Oak Park, Ill.  
Maud Thomas, 414 Griswold St., Elgin Ill.  
Eric Rushforth, Stockton High School, Stockton, Cal.  
Alfred G. Ablitzere, 463 Carlton Ave., Brooklyn, N. Y.  
Ellen Louise Morrill, Holyoke High School, Holyoke, Mass.  
Lena Mary Tatro, Holyoke High School, Holyoke, Mass.  
Julius U. Hofstetter, Central High School, Philadelphia, Pa.

#### CLASS "A," DIVISION II

##### First Prize \$50.00.

Chas. Casterlin, High School, Ithaca, N. Y.

##### Second Prizes \$20.00 each.

Gladys H. Gridley, High School, Holyoke, Mass.  
Ethel Shelley, Girls High School, Brooklyn, N. Y.

### **Third Prizes \$10.00 each.**

Lucy F. Cox, Malden High School, Malden, Mass.  
Anna Hunt, St. Mary's Academy, Monroe, Mich.  
Howard M. Oberlin, Massillon High School, Massillon, O.

### **Fourth Prizes \$5.00 each.**

Nathalie Armstrong, Upper Montclair, N. J.  
Elmer Walther, Woodward High School, Cincinnati, O.  
Justin Weddell, Woodward High School, Cincinnati, O.  
Donald Frost, Paterson High School, Paterson, N. J.  
Richard J. Herlihy, High School Holyoke, Mass.

### **Fifth Prizes \$2.00 each.**

Oliver Tope, Township High School, Oak Park, Ill.  
Antoinette Horny, St. Mary's Academy, Monroe, Mich.  
Wolfe Kohlman, Hoboken High School, Hoboken, N. J.  
Randolph E. Shisler, Franklin Cons. School,  
Rope Ferry Rd., Philadelphia, Pa.  
Ruth Madeline Bishop, Appleton St. School, Holyoke, Mass.  
Mary Case, Montclair Public School, Montclair, N. J.  
Thos. J. Conroy, E. Greenwich Academy, E. Greenwich, R. I.  
Ethel Dodge, Stockton High School, Stockton, Cal.  
Mabel C. Jackson, St. Paul Public School, St Paul, Minn.  
Samuel Board, Montclair Public School, Montclair, N. J.

### **HONORABLE MENTION**

#### **One Box Artist's and Designer's "Crayola."**

Helen Smith, Hoboken High School, Hoboken, N. J.  
Ethel Berndt, Durango, Colorado.  
Chas. Frees, Hoboken High School, Hoboken, N. J.  
Henry Scott, Chaseville School, Webster, Mass.  
Fulton Stagg, High School, Paterson, N. J.  
Lucy Braun, Woodward High School, Cincinnati, O.  
Bertha Katharine Budde, Cleveland H. Sch. of Art, Cleveland, O.  
Mildred Wright, St. Mary's Academy, Monroe, Mich.  
Elizabeth Lynn, St. Mary's Academy, Monroe, Mich.  
Olivette McClenahan, 728 N. 2nd St., DeMoines, Iowa.

Howard Nelson, School No. 26, Buffalo, N. Y.  
Geraldine Wyman, Noyes St. School, Evanston, Ill.  
Howard Webster Adams, Stockton High School, Stockton, Cal.  
Paul Entrican Giesey, Ella and Walnut Sts., Wilkinsburg, Pa.  
Fannie Feinberg, Shurtleff, School, Chelsea, Mass.  
H. Carlton Pierce, 214 Prospect St., Cranford, N. J.  
Florence Lake, Montclair, N. J.  
Mildred Joy Craighead, Malden High School, Malden, Mass.  
Sidney Moise, 737 Whittier St., Los Angeles, Cal.  
John Gatjen, High School, Paterson, N. J.  
Walter Hoerman, Hoboken High School, Hoboken, N. J.  
Edith Sullivan, St. Mary's Academy, Monroe Mich.  
Carl G. Werner, Woodward High School, Cincinnati, O.  
Mary M. Cox, Malden High School, Malden, Mass.  
Clarence Riker, Montclair, N. J.

#### CLASS "B," DIVISION I

##### First Prize \$25.00.

Frances M. Foy, Township High School, Oak Park, Ill.

##### Second Prizes \$10.00 each.

Clyde Anhier, Longfellow School, Durango, Col.  
George Henry Valerio, Public School, E. Everett, Mass.

##### Third Prizes \$5.00 each.

Melville Keim, H. Felsenthal School, Chicago, Ill.  
Grant D. Wood, Polk School, Cedar Rapids, Ia.  
Agatha Jones, Landreth School, Philadelphia, Pa.

##### Fourth Prizes \$2.00 each.

Percy L. Spaulding, Hatherly School, N. Scituate, Mass.  
J. Barrett Scarborough, H. Felsenthal School, Chicago, Ill.  
Marc Waynick, Longfellow Public School, Durango, Col.  
Hilda Anderson, H. Felsenthal School, Chicago, Ill.  
Howard Smith, Public School, Easthampton, Mass.

##### Fifth Prizes \$1.50 each.

Nettie Pape, Public School No. 102, Brooklyn, N. Y.  
Dorothy Alice Perkins, Longfellow School, Durango, Col.

Jennie A. Wride, Park Public School, Durango, Col.  
Norma Sears, H. Felsenthal School, Chicago, Ill.  
Lucy C. Drake, Centennial School, Lafayette, Ind.  
Donald Daube, H. Felsenthal School, Chicago, Ill.  
Hazel Marie Arnold, H. Felsenthal School, Chicago, Ill.  
Grace Slack, Bethel High School, Bethel, Conn.  
Eric Johnson, Ishpeming Public School, Ishpeming, Mich.  
Paul Jakway, Longfellow School, Durango, Col.

#### HONORABLE MENTION

#### One Box Artist's and Designer's Crayola.

Gusty Adrianson, Park Public School, Durango, Col.  
Merle Cady, 15th Primary School, Milwaukee, Wis.  
Lulu Wahler, Durango, Col.  
Marie Viol, Centennial School, Lafayette, Ind.  
Archie Rushforth, Stockton High School, Stockton, Cal.  
Walter Suplee, Martha Washington Com. Sch., Philadelphia, Pa.  
Mellicent Murray, Noyes St. School, Evanston, Ill.  
De Wayne Loomis France, Grammar School, No. 45, Buffalo, N.Y.  
Isabel Howell, Noyes St. School, Evanston, Ill.  
Frances Maxwell, Hyde Park School, Kansas City, Mo.  
Caroline Cowan, Rogers School, Fairhaven, Mass.  
Gladys Cummings, Rogers School, Fairhaven, Mass.  
Malcolm Andrews, Durango, Col.  
Paul Shrigley, Coshocton, O.  
Edward McDonald, Monroe School, Toledo, O.  
Annie Cecilie Somdal, Springfield High School, Springfield, Ill.  
J. C. Prewitt, Shelby Grad. School, Shelbyville, Ky.

#### CLASS "B," DIVISION II

#### First Prize \$25.00.

George Sauthoff, Madison, Wis.

#### Second Prizes \$10.00 each.

Beatrice Deane, St. Mary's Academy, Monroe, Mich.  
Marie Weil, E. 4th St. Public School, Mansfield, O.

**Third Prizes \$5.00 each.**

Helen Skewes, Noyes St. School, Wilmette, Ill.  
Clarence Sanford, Public School No. 102, Brooklyn, N. Y.  
Beulah Ruth, Crow School, St. Louis, Mo.

**Fourth Prizes \$2.00 each.**

Ruth Brooks, Fillmore School, Cedar Rapids, Ia.  
Rhoda L. Gerwig, Wilkinsburg, Pa.  
Mamie Chalker, Crow School, St. Louis, Mo.  
Alice Letteney, Malden High School, Malden, Mass.  
Helen Sayre, St. Mary's Academy, Monroe, Mich.

**Fifth Prizes \$1.50 each.**

Willard E. Coburn, Cold Spring School, No. 17, Buffalo, N. Y.  
William Johnson, Wilkinsburg Public School, Wilkinsburg, Pa.  
Nina Stillwell, Meridian Female College, Meridian, Miss.  
Carl P. Himmelman, Parkwood School, Cleveland, O.  
Gertrude Luckhaus, Crow School, St. Louis, Mo.  
Annette Lura Brown, Jackson School, Cedar Rapids, Ia.  
Helen F. McCall, Horace Mann School, Minneapolis, Minn.  
Rebekah Barr, Wilkinsburg, Pa.  
Ina Ames Oliver, Franklin School, So. Norwalk, Conn.  
Margaret Uhl, Hoboken German School No. 8, Hoboken, N. J.

**HONORABLE MENTION**

**One Box Artist's and Designer's "Crayola."**

Marjorie Evans, School No. 139, Flatbush, L. I.  
Eva Hafling, Longfellow School, Durango, Col.  
Dennis J. Sullivan, Mittineague, Mass.  
Grace E. Lyon, Greenwich School, Greenwich, Conn.  
Gladys C. Curtis, Jackson School, Cedar Rapids, Ia.  
Mary Falconer, Archibald St. School, Ottawa, Ontario, Canada.  
Ruth Oram, St. Mary's Academy, Monroe, Mich.  
Loretta Hoffman, St. Mary's Academy, Monroe, Mich.  
Marjorie Barber, Elin St. School, Westerly, R. I.  
Ruth M. Clauder, Lincoln School, Cincinnati, O.  
Geo. Waterous, Noyes St. School, Evanston, Ill.  
Aleida Vandermeer, Central H. School, Grand Rapids, Mich.

Emma Kula, 523 "F" West, Cedar Rapids, Ia.  
Katharine Bormath, Ursuline Convent, Tiffin, O.  
Enid M. Randall, Elmwood School, Buffalo, N. Y.  
Helen J. Gibbons, Public School No. 102, Brooklyn, N. Y.  
Mary Rampe, Glandorf Public School, Glandorf, O.

### **CLASS "B," DIVISION III**

#### **First Prize \$10.00.**

Stanley Maresh, Crete City Schools, Crete, Neb.

#### **Second Prize \$7.50.**

Cleo Lillis Massena, R. F. D. No. 3, Marion, Ind.

#### **Third Prize \$5.00.**

Goldie Vesey, Holland High School, Holland, O.

#### **Fourth Prize \$2.50.**

Bernice De Niord, 257 W. Utica St., Buffalo, N. Y.

### **HONORABLE MENTION**

#### **One Box Artist's and Designer's "Crayola."**

Charles Fiske, Grammar School, Auburndale, Mass.  
Willard F. Jones, 1123 Hampton St., Scranton, Pa.  
Frank Gaines, 138 E. Rose St., Stockton, Cal.  
Lloyd Schmook, Home Ave, Mansfield, O.  
L. Ellsworth Snow, 245 Auburn St., Auburndale, Mass.  
Teresa Phillips, Ursuline Convent, Tiffin, O.  
Gretchen Helfer, Grammar School, No. 2, Hoboken, N. J.  
Fred Moe, 95 Clarkson St., Buffalo, N. Y. (?)  
Clara Shultz, Ursuline Convent, Tiffin, O.  
Natalie Pohle, 58 Forest St., Montclair, N. J.  
Amelia Schierloh, Glandorf, O.  
Mable Pennington, Beresford Public School, Beresford, S. Dak.  
Hazel Massa, Henry St., Mansfield, O.  
Glenn S. Reeves, R. F. D. No. 2, Vineland, N. J.  
Mary Louise Hughel, 53 Duffield Ave., Galesburg, Ill.  
Pascal Kidder Whelpton, 203 Bryant St., Buffalo, N. Y.

The Jury considered drawings from thirty-seven states and Canada with much interest, and were impressed with the broad scope of the subjects and the results obtained. The drawings were examined with the greatest care in order to do justice to all the phases of the work represented.

The best examples were along the lines of appearance drawing though there was some lack of truthful expression of plant forms. A few of the results were evidently drawn partly from the object and partly from imagination. The weakest sheets were those in design, particularly where there was any idea of function to be expressed.

In many of the drawings there was an evident use of the treatment applied to other mediums instead of a frank endeavor to develop the varied possibilities of Crayola. This, like any other medium, has its possibilities of expression requiring a particular treatment to produce the best effects.

The talent and ability shown in some of the work submitted reflected credit upon the contestants and their teachers, and in several cases the best drawings were so nearly equal in excellence that it was difficult to give a preference. This was true in the instance of the award of first prize in Class "A," Division I, where the still life drawing of jug and radishes was, in its field, as excellent as the landscape receiving first award.

The Jury requests that this still life, though awarded a second prize, be reproduced in color with the first prizes that it may be seen by Supervisors of Drawing and Teachers in all sections of the country.

(Signed) WALTER SARGENT  
FRANK ALVAH PARSONS  
FRANK FORREST FREDERICK



## SUMMER SCHOOLS

### A New Summer School of Design

will be conducted this year in

**MINNEAPOLIS, MINNESOTA. JUNE 19 to JULY 19.**

It will be under the management of the Handicraft Guild, an organization established to meet the needs of public school teachers wishing private instruction in design and handwork and of the art craftsmen wishing to find a market for their work. The summer school is to deal with design in its application to the crafts, and all students will be expected to take work in a craft and they may choose two. The directors of the school are Mrs. Mary Linton Bookwalter, who is also director of the guild, Miss M. Emma Roberts, supervisor of drawing in the public schools of Minneapolis, and Miss Florence Wales, assistant supervisor. The course in design, which will form the basis of the instruction, will be given by Ernest A. Batchelder, instructor in Throop Polytechnic Institute and author of "The Principles of Design," a recent work which has been found very valuable by both teachers and art students. The craft instructors include James H. Winn of Chicago Art Institute, who will have the work in metal and jewelry; Miss Florence B. Willets of the Art Institute and Miss Grace Kiess of the Handicraft Guild, in pottery; Miss Nelbert Murphy of East Orange, N. J., public schools, in leather; and J. E. Painer, supervisor of manual training in the Minneapolis public schools, in wood work.



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First Prize.—Class A, Division I.  
G. Laurence Hirschberg. Age 17. Lafayette High School, Buffalo, N. Y.



Second Prize.—Class A, Division I.  
Fred A. Demmler. Age 17. Allegheny High School, Allegheny, Pa.





First Prize.—Class A, Division II.  
Charles Casterlin. Age 19. Ithaca High School, Ithaca, N. Y.



First Prize.—Class B, Division I.  
Frances M. Foy. Age 14.  
Township High School, Oak Park, Ills.



DESIGN FOR POTTERY.  
First Prize.—Class B, Division II.  
George Sauthoff. Age 14.  
Madison School, Madison, Wisc.